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PROCEEDINGS

OF THE

AMERICAN ORIENTAL SOCIETY,

AT ITS

MEETING IN BOSTON AND CAMBRIDGE, MASS.,

May 15th and 16th, 1891.

The Society assembled at Boston, in the Hall of the American Academy, on Friday, May 15th, at 10.15 A. M., and was called to order by the President, Rev. Dr. W. Hayes Ward.

The accounts of the Treasurer, Mr. Van Name, for 1890–91, were presented, audited, found correct, and duly certified. The usual summary follows :

RECEIPTS.

Balance from old account, May 7th, 1890		$50.67
Assessments (142) paid in for year 1890–91	$710.00	
Assessments (33) for other years	165.00	
Sales of Journal	560.00	
Interest on Cotheal Fund, 6 mos.	20.00	
		1,455.00
Total receipts for the year		$1,505.67

EXPENDITURES.

Paper	$ 93.60	
Presswork, etc., vol. xiv.	181.94	
Proceedings of Oct., 1889, and extras	210.52	
Proceedings of May, 1890, and extras	137.45	
Photogravure, "Alhambra vase"	12.00	
Proceedings of Oct., 1890, and extras	166.35	
For Correspondence (postage, circulars, etc.)	30.55	
Total disbursements for the year		$832.41
Balance on hand, May 13th, 1891		673.26
		$1,505.67

The Bradley type fund now amounts to $1,268.60.

The Cotheal publication fund amounts to $1,000.00.

The report of the Librarian, Mr. Van Name, for 1890–91, is as follows: During the past year the accessions to the Society's library have been fourteen manuscripts, sixty-three volumes, two hundred and nineteen parts of volumes, and ninety-five pamphlets. The number of titles of printed books is now 4515; of manuscripts, 177. In accordance with the vote passed at the last meeting, an offer was made through the "Library Journal" of Vols. II.–V. of the Society's Journal to College and Public libraries. Only eighteen such libraries have made application, and to all of them the volumes have been sent.

The Committee of Publication laid before the Society the first nine signatures of volume xv. of the Journal, pages 1–72.

Various matters of business were laid before the Society in the form of a report from the Board of Directors.

The Board's Committee of Arrangements reported by printed program, and the Society proceeded in general therewith.

The Board had appointed the President, the Recording Secretary, and the Corresponding Secretary, and Messrs. W. D. Whitney and I. H. Hall, to be the Committee of Publication for 1891–92.

The Committee appointed at Princeton to recommend a suitable time for the annual meetings had sent out to 222 corporate members a carefully prepared inquiry concerning individual preferences as between Easter-week (Tuesday, Wednesday, and Thursday), Christmas-time, and November. The replies numbered 137, and the preferences were very decidedly in favor of Easter-week. The Board recommended Easter Thursday, Friday, and Saturday as the time for the annual meetings, and the Society adopted the recommendation without dissent.

The Board reported that the following legislative enactment, approved May 14, 1891, had become a law (see Acts and Resolves of the year 1891, chap. 335).

Commonwealth of Massachusetts. In the year one thousand eight hundred and ninety-one. An act to authorize the American Oriental Society to hold its meetings without the Commonwealth. *Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:*—Section 1. The American Oriental Society, a corporation organized under the laws of this Commonwealth, is hereby authorized to hold its meetings in any state or territory of the United States and in the District of Columbia: *provided, however,* that said society shall meet within this Commonwealth at least once in three years. Section 2. This act shall take effect upon its passage.

On recommendation of the Directors, the Society voted to make certain changes in the Constitution and in the By-laws, as follows:

To amend Article IX. of the Constitution so that it shall read as follows:

ART. IX. An Annual meeting of the Society shall be held during Easter week, the days and place of the meeting to be determined by the Directors, said meeting to be held in Massachusetts at least once in three years. One or more other meetings, at the discretion of the Directors, may also be held each year at such place and time as the Directors shall determine.

To amend By-laws I. and II. so that they shall read as follows :

I. The Corresponding Secretary shall conduct the correspondence of the Society, and it shall be his duty to keep, in a book provided for the purpose, a copy of his letters ; and he shall notify the meetings in such manner as the President or the Board of Directors shall direct.

II. The Recording Secretary shall keep a record of the proceedings of the Society in a book provided for the purpose.

To abrogate the first chapter of the "Supplementary By-laws," namely the by-laws "For the Classical Section," thereby doing away with the Classical Section.

Upon recommendation of the Board of Directors, the following persons were duly elected :

As Corporate Members:

Mr. Cornelius Stevenson Abbott, Jr., Belleville, N. J. (Columbia Coll.) ;
Mr. Caleb Allen, Rugby Academy, Philadelphia, Pa. (415 Locust) ;
Mr. William W. Baden, Baltimore, Md. (Johns Hopkins Univ.) ;
Mr. Mark Bailey, Jr., Eugene, Oregon (Harvard Univ.) ;
Miss Sibylla A. Bailey, Boston, Mass. (12 Concord square) ;
Mr. David Blaustein, Cambridge, Mass. (Harvard Univ.) ;
Mr. James Henry Breasted, Chicago, Ill. (Yale Univ.) ;
Dr. James W. Bright, Baltimore, Md. (Johns Hopkins Univ.) ;
Mr. Frank Dyer Chester, Boston, Mass. (Harvard Univ.) ;
Mr. Wolcott Webster Ellsworth, Hartford, Conn. (Yale Univ.) ;
Mr. Carl J. Elofson, Valley Springs, S. Dakota (Yale Univ.) ;
Prof. J. E. Harry, Georgetown, Ky. (Georgetown Coll.) ;
Mr. Montague Howard, New York City (46 W. 52—Columbia Coll.) ;
Mr. George Nathan Newman, Buffalo, N. Y. (Yale Univ.) ;
Mr. Perry Oliver Powell, Monmouth, Oregon (Yale Univ.) ;
Mr. George Andrew Reisner, Indianapolis, Ind. (Harvard Univ.) ;
Mr. Edmund Nathaniel Snyder, Poughkeepsie, N. Y. (Vassar Coll.) ;
Mr. Alexis W. Stein, New York City (30 W. 15—Columbia Coll.) ;
Prof. George Stibitz, Collegeville, Pa. ;
Mr. Charles C. Torrey, Andover, Mass. (Theol. Sem.) ;
Mr. Herbert Lockwood Willett, Dayton, Ohio (Yale Univ.) ;
Mr. Kichiro Yuasa, Gunma, Japan (Yale Univ.).

The Corresponding Secretary announced the death of the Corporate Members :

Rev. Dr. Howard Crosby, of New York City ; and
Prof. James C. Moffat, of Princeton, N. J.

Upon the nomination of a Committee, consisting of Professors W. R. Harper, Jastrow, and Jackson, the following board of officers was elected for the year 1891–92 :

President—Dr. William Hayes Ward, of New York.

Vice-Presidents—Pres. D. C. Gilman, of Baltimore; Prof. Isaac H. Hall, of New York; Prof. J. Henry Thayer, of Cambridge, Mass.

Recording Secretary—Prof. D. G. Lyon, of Cambridge.

Corresponding Secretary and *Treasurer*—Prof. C. R. Lanman, of Cambridge.

Librarian—Mr. Addison Van Name, of New Haven.

Directors—Professors Bloomfield and Haupt, of Baltimore; Mr. Talcott Williams, of Philadelphia; Prof. E. W. Hopkins, of Bryn Mawr; Prof. A. L. Frothingham, of Princeton; Prof. R. J. H. Gottheil, of New York; Prof. J. P. Taylor, of Andover.

The Corresponding Secretary presented a communication from the University of Pennsylvania, offering to house and arrange the Society's library, to prepare two card-catalogues of the library (a subject-catalogue and an author-catalogue), and to provide such administrative service as may be needed, without expense to the Society, for the period of two years.

The Secretary presented also a letter from the Society's Librarian, Mr. Van Name.

To the Members of the American Oriental Society:

The committee appointed at the last meeting to devise measures to make the library more useful has not been able to meet, and has, therefore, as yet no report to make.

Not having been present at that meeting, and having as librarian both of Yale College and of the Society a twofold interest in the question, I beg the privilege of making, on my individual responsibility, a brief statement pertinent to the discussion which took place there.

The transfer of the library to New Haven, thirty-six years ago, was made, as Professor Whitney has shown, in the interest of the Society, and its continuance here has on the part of the College, at least, been regarded in the same light. Apart from any labor which the care of the collection involves, it is no slight matter to provide shelf-room for four or five thousand volumes, and storage for the stock of the Journal, some three thousand volumes more. The cost of shelf-room even in our more economically constructed library buildings seldom falls below half a dollar a volume, and to this must be added the cost of reconstructions which the rapid growth of libraries makes so often necessary.

Much, and the more valuable part, of the Society's collection is duplicated in the more complete oriental library belonging to the College, and the service which it can render us in return is correspondingly diminished. Still it is obviously the duty of some library to care for it, and the College has not as yet felt disposed to raise the question of its removal. Now, however, that the question has been raised, it is desirable that a decision should be arrived at, as early as the next annual

meeting at least. If the library is to remain in New Haven for a further term of years, the re-arrangement which is greatly needed and which our new building makes possible should soon be undertaken. If it is to be removed, we shall of course desire to be spared this additional labor.

Whether the library is to go or to stay, it is desirable that the binding of the serials, which is much in arrears, should be brought up to date. Nothing has been expended for this object for the last dozen years, and I would recommend that the sum of two hundred dollars, or so much of it as may be necessary, be appropriated for this purpose.

ADDISON VAN NAME.

New Haven, May 14, 1891.

The Directors reported that they had carefully considered these communications, and that they did not see their way clear to avail themselves of the generous offer of the University of Pennsylvania.

The following letter from the chairman of the Babylonian Exploration Fund, Provost Pepper of the University of Pennsylvania, was read to the Society, and its contents were received with expressions of interest and approval:

To the President of the American Oriental Society:

Sir:—The University of Pennsylvania and the Babylonian Exploration Committee have for some time desired to open the collection of Cuneiform tablets, now deposited in the Museum, to the study of scholars connected with other institutions, or pursuing independent researches. This step has hitherto been deemed impracticable, and has been delayed until the suspension of the explorations at Niffer, and the close of the negotiations with the Imperial Ottoman Museum in connection with the exploration, whose prosecution would have been impossible without the cordial assistance of the Turkish Government, as represented by the Minister of Instruction, and the Director of the Museum.

In view, however, of the limited material accessible to students of Cuneiform in this country, the Babylonian Exploration Committee has decided to open its purchased collections to study at once, beginning with July 1st, 1891.

These consist of two small collections purchased in 1889, and numbering 700 tablets, none of which have been edited or published, and a still larger number of tablets, the result of more recent purchases, which will in a short time be added to the existing collection. These are all, it is scarcely necessary to say, the result of purchases made outside the Turkish Empire, within whose limits the agents of the Exploration have sedulously obeyed the laws of the Empire in reference to the export of antiquities. After the date mentioned, these will be open, under the regulations of the Museum, to the study of any regularly accredited student from any learned institution, or of any student whose original publications prove his ability to carry on independent research. A plan for early transcription and publication will be matured in the approaching autumn.

I take great pleasure in making this announcement through the American Oriental Society, the earliest Society organized for oriental studies in the United States; and, on behalf of the Babylonian Exploration Fund, I invite the earnest and active coöperation of American scholars in placing before the world acquisitions which are of little value to science until their publication.

I have the honor to be, Yours very truly,

May 14th, 1891. WILLIAM PEPPER,
Chairman Babylonian Exploration Fund.

Prof. Jastrow gave a brief account of the collections of the Babylonian expedition.

The Babylonian collections of the University of Pennsylvania consist of clay cylinders and bricks, stone and clay tablets, clay cones, seals, pottery, and casts, and miscellaneous objects. Of clay cylinders, the most valuable is one containing a long Nebuchadnezzar inscription of 284 lines, and in an excellent state of preservation. In addition, there are fragments of several large and small cylinders. The bricks are from buildings of Nebuchadnezzar and Esarhaddon; that of the former has 16 long lines in modern Babylonian; that of the latter, 11 short lines in archaic script. There are two small stone tablets, one a dedicatory inscription by Ur-Ban, the other of the latter's son Dungî. The larger part of the clay tablets are the so-called contract tablets. They extend over a long period, the oldest going back to the Hammurabi era, while the youngest are of the Persian dynasty. In all, there are about 700 tablets and a somewhat larger number of fragments. There is a large inscribed cone of Hammurabi and four smaller cones from Telloh. The seals number about 160. The large majority are oblong cylinders, of various sizes, and of various materials. In addition to distinctly Babylonian seal cylinders, there are a number of Persian and Parthian seals, mostly cone-shaped; also a series of small stone weights in the form of ducks. The pottery includes five bowls, three containing Hebrew inscriptions. Of the casts there are to be mentioned the Black Stone of Shalmaneser II., the monolith of Shalmaneser II., the statue of Ashurnaṣirbal, hunting scenes from Ashurbanabal's palace, casts of the Sippara Shamas-tablet, of the Deluge story, of clay cylinders, and contract tablets. The miscellaneous objects include some of the most valuable pieces in the collection. First among these is a slab from the palace of Ashurnaṣirbal, representing the well-known religious ceremony of the palm-tree with the so-called "standard" inscription running across the stone; secondly, there is what appears to be a door-socket inscription of Burnabunāsh; and thirdly, gold, glass, and alabaster ornaments, and also pottery from Babylonian graves of early and late periods. Finally there may be mentioned, though as somewhat outside of the Babylonian sphere, a handsome alabaster vase of Xerxes, containing the inscription "Xerxes the great King" in Persian, Susian, Babylonian, and Egyptian; and, further, a series of 16 Cappadocian tablets. There is also a small collec-

tion of lamps and pottery from Palmyra; clay medals, so-called *tesseræ*, with designs and inscriptions; eight mortuary busts, six of them with inscriptions in Palmyrene; and eight fragments.

The University possesses also an Egyptian collection that is rapidly growing.

It was voted that the thanks of the Society be sent to Mr. Van Name for his faithful and efficient performance of the duties of Treasurer through the long period of eighteen years.

In view of the diversity of opinion among Orientalists respecting the next International Congress, and considering the suggestion recently made by Canon Taylor that a congress held in America in 1893 might prove an acceptable compromise, it was voted that a committee of five be appointed to inquire into the feasibility of holding such a congress in connection with the World's Columbian Exposition at Chicago in 1893. Messrs. W. R. Harper, Gottheil, Jastrow, Moore, and Lanman were appointed to serve as this committee.

After the business session, from 10.15 to 12.15, the members proceeded to Cambridge, and, upon the invitation of President Eliot, took luncheon at his house at half-past one o'clock. They then visited the new Semitic Museum; and the Curator, Professor Lyon, pointed out and explained the various objects of interest. By invitation of the Curator, Professor Putnam, the afternoon session was held in the Peabody Museum of American Archæology and Ethnology, where the Semitic collections are for the present exhibited. By invitation of friends of the Society, the members dined at half-past six at the Colonial Club, Quincy street, Cambridge. The evening session was held in the room of the Faculty of Arts and Sciences of Harvard University; and the Saturday morning session in the Hall of the American Academy at Boston.

The Society passed votes of thanks to the American Academy, to President Eliot, to the Curator of the Peabody Museum, and to the Curator of the Semitic Museum, and adjourned at a little after one o'clock, Saturday, May 16th.

The following communications were presented:

1. On the narrative use of perfect and imperfect tenses in the Brāhmaṇas; by Professor W. D. Whitney, of Yale University.

The following is an abstract of the paper.

It is well known that in classical Sanskrit the perfect and imperfect (as also the aorist) are equivalent tenses, freely coördinated in narration; while in the Veda, though the imperfect has the same value as later, the perfect has a great variety of tense significations, that of a simple past, that of a proximate past (like the early aorist), and that of a present. In the intermediate stage of the Brāhmaṇa language, also, the re-

lation of the two tenses is in general as later; they are used to some extent alternatively and to some extent coördinately; and the different texts vary considerably as regards their employment of the one or of the other; the point is one of some interest in the history of development of Sanskrit syntax. In the first edition of my Sanskrit grammar, I was able to make (§ 822) only a very brief and general statement respecting it; in preparing to give this statement more precision in the second edition, I was led (particularly as being able part of the time to do no more serious work than this) to note in considerable detail the usage of the different Brāhmaṇa texts; and it seems worth while to report the results with some fullness. Delbrück, to be sure, in his Vedic Syntax, published later, has treated (p. 296 ff.) the subject at greater length than it comported with the plan of my grammar to do, yet he is very far from having exhausted it, nor can I in all points approve the way in which it is treated by him.

I limit myself, of course, throughout to *brāhmaṇa*-material proper, or expositional prose, to the exclusion of all *mantra*-material, whether metrical or otherwise.

I begin with the Pañcaviṅça (or Tāṇḍya) Brāhmaṇa, because in that text the two tenses are less mixed than in any other, the perfects being only 11 to 1433 imperfects, or as 1 to 130. Their distribution is as follows (omitting book i., which contains only *mantra*-material):

ii.	4 i.	0 p.	x.	53 i.	1 p.	xviii.	37 i.	0 p.
iii.	2	0	xi.	46	0	xix.	32	0
iv.	47	0	xii.	103	1	xx.	77	0
v.	18	0	xiii.	105	3	xxi.	67	0
vi.	83	0	xiv.	118	1	xxii.	24	0
vii.	138	0	xv.	61	0	xxiii.	26	0
viii.	158	0	xvi.	47	0	xxiv.	38	2
ix.	70	0	xvii.	32	0	xxv.	47	3
							1433 i.	11 p.

Of the 11 perfects, 4 (at x. 5. 7 : xii. 13. 11 : xiii. 4. 11 : xiv. 1. 12) are isolated cases of *uvāca* used in giving the *dictum* of an ancient sage; the remaining 7 occur in connection with imperfects (at xiii. 1. 9 : xxiv. 18. 2 : xxv. 6. 5 ; 10. 18), and without any distinctly traceable difference of value from them—though one may conjecture a difference at xiii. 6. 9, where, in the midst of a narrative carried on by imperfects, appears *āsa*: 'now there *was* (i. e. at the time when these incidents happened) [a man named] Kutsa.'

In the *brāhmaṇa*-parts of the Tāittirīya-Saṁhitā (constituting about three fifths of the whole text), the imperfects are in somewhat similar predominance; the perfects are only 27 against 1900 imperfects, or as 1 to 70. They are distributed in the different books (omitting the fourth, which is *mantra* only) as follows:

i.	99 i.	11 p.	iii.	120 i.	0 p.	vi.	472 i.	7 p.
ii.	560	1	v.	338	6	vii.	311	2
							1900 i.	27 p.

In the whole text there are but two passages where the perfect appears to take the place of the imperfect as narrative tense, both times in an account of converse between two sages: at i. 7. 2 there are 11 perfects (all *uvāca*), with one imperfect (*avadatām*) interposed, of which the reason is not apparent; and at vi. 6. 2 are three perfects (*papracha* and *uvāca*), and also, in what one of the conversers says, a perfect (*babhūvus*) and an imperfect: the ground of this difference is again unclear. Elsewhere we have only single perfects, either alone or with imperfects. Alone are found *uvāca* at ii. 6. 2^3 : v. 4. 2^2 ; 6. 6^3 : vi. 4. 5^2 ; *iyāya* at v. 1. 8^2 ; 2. 3^1 ; 3. 2^4 ; *tatāna* (repeating the same word of a *mantra* phrase) at vi. 1. 11^3. With imperfects, we have *iyāya* (perhaps used as present) amid many imperfects at vi. 1. 6^4 ; at v. 3. 8^1, a perfect followed by a single imperfect of the later consequence; at vii. 4. 5^4 and 5. 4^2 (same text), an imperfect of narration is followed by *uvāca* of a sage's statement respecting it—apparently a motived transition.

Of the Tāittirīya-Brāhmaṇa, considerably the larger part (about as 8 to 5) is *brāhmaṇa*-text, and in it the imperfects are over 1500, and the perfects are only 74, or as 1 to 20. Their distribution (omitting ii. 4–6, 8 and iii. 4–6, which are *mantra* throughout) is as follows:

i. 1	159 i.	0 p.	ii. 1	94 i.	0 p.	iii. 7	0 i.	0 p.
2	19	0	2	264	2	8	36	1
3	51	0	3	155	8	9	55	1
4	77	0	7	54	1	10	7	26
5	139	7	iii. 1	104	0	11	27	21
6	86	0	2	63	3	12	61	2
7	36	0	3	17	2		1521 i.	74 p.
8	17	0						

The large majority of perfects are found in two of the last chapters, where the perfect mainly takes the place of the imperfect as narrative tense. The largest number (16) stand together in iii. 11. 8, in the story of Naciketas; but alternating with 4 imperfects, all of which are plainly motived, as indicating a different past time from that of the narration: twice a personal question, 'what didst thou eat (i.) the first night?' etc.; and twice an after result, 'Death told (p.) him the *nāciketa*-fire, and thereafter his works were not exhausted' (i.), etc. At iii. 10. 9^{3-5} is another motived imperfect among perfects, when one of the parties to a discussion described in perfects says: 'my teacher [formerly] told (i.) me' so and so. At iii. 2. 9^{15} is again an imperfect in quotation after a perfect. But on the other hand, at ii. 2. 7^3 (repeated at 11^5) occurs a 1st pl. pf. in a narration by imperfects; there is here also an evident change of time. After the Naciketas story, and while still dealing with the *nāciketa*-fire, there is (iii. 11. 9^{2-7}) a series of five statements, of form analogous with one of those already reported from that story, telling how some one did (p.) such and such a meritorious act, and such and such recompense followed (i.) later. But in a similar case at iii. 12. 5 another perfect follows, to disturb the tense-relation, and cast doubt on our conception of it. A perfect followed by an imperfect at ii. 7. 18^3 shows no motive, unless it be that (to be noted especially in the

Çatapatha-Brāhmaṇa) of an introductory perfect; and the contrary of it appears in ii. 3, 10¹⁻³, where three imperfects are followed by 8 perfects. In i. 5. 9 are found 6 perfects associated with 26 imperfects without recognizable motive.

Elsewhere we have perfects by themselves: single at i. 5. 2^1: iii. 8. 6^5; 9. 15^3; in groups at iii. 2. 5^4 (repeated at 6^1); 10. 9^9+, 11^3+.

Of the Tāittirīya-Āraṇyaka only a small part is *brāhmaṇa*-material, and in this the narrrative tenses are not numerous, being 17 perfects and 155 imperfects, or about as 1 to 9. They are thus distributed:

i.	23	30 i.	0 p.	v.	71 i.	1 p.	ix.	10 i.	11 p.
ii.	1–2	12	0	viii.	9	0	x.	0	2
	7–18	23	3					155 i.	17 p.

The treatise presents no cases showing a motived interchange of tenses; the utmost that can be said is that there seems to be an inclination to introduce a narrative with perfects and finish it with imperfects; the details are not worth giving.

The Māitrāyaṇī-Saṁhitā is a little more than half (about as 7 to 6) *brāhmaṇa*, and in this the perfects are to the imperfects only as about 1 to 64 (nearly as in the Tāittirīya-Saṁhitā). The following table (in which the purely *mantra*-chapters are omitted) shows their range:

i.	4	19 i.	1 p.	ii.	4	100 i.	0 p.	iii.	10	69 i.	0 p.
	5	32	1		5	144	3	iv.	1	63	0
	6	180	1	iii.	1	45	1		2	138	5
	7	24	2		2	53	5		3	50	0
	8	94	0		3	53	5		4	39	0
	9	99	0		4	60	0		5	87	1
	10	131	2		5	0	0		6	67	7
	11	61	0		6	83	1		7	75	0
ii.	1	71	0		7	70	0		8	52	0
	2	75	0		8	150	0				
	3	12	0		9	41	0			2237 i.	35 p.

For the theory of the relation of the two tenses there is next to nothing to be won, especially because there is very little mixture of them in the same narration. Nor is there to any noteworthy extent a substitution of perfect for imperfect as narrative tense, though a few passages are found where two or three, and once five, perfects are used together: they are in i. 7. 3 (both perhaps rather used as presents): ii. 5. 1: iii. 2. 7; 3. 2, 9: iv. 2. 10; 6. 6. Isolated perfects occur in i. 4. 12; 5. 8 (=present?): iii. 1. 3; 2. 3; 3. 9; 6. 5: iv. 6. 2. There remain only five cases of association of the two tenses; and in one of these the change seems motived, a 1st sing. pf. appearing in quotation among imperfects; it is in i. 6. 13. In the remaining cases I find no ground for the alternation: they are iii. 2. 8: iv. 2. 2, 6; 5. 4.

In the Āitareya-Brāhmaṇa the perfect is decidedly more used, its numerical relation to the imperfect being nearly as 1 to 4. The numbers in the different books are these;

i.	116 i.	6 p.	iv.	186 i.	3 p.	vii.	30 i.	139 p.
ii.	183	5	v.	97	6	viii.	29	51
iii.	347	7	vi.	92	49		1080 i.	266 p.

In the first five books the proportion is not markedly different from what we have found it to be hitherto; then the perfects gain the upper hand. In book vii., where the majority of them are found, it is especially the long story of Çunaḥçepa (13-18) that makes the difference, being told in (114) perfects. The story includes also (after emending in 14. 8 *prāpat* to *prāpa* and *prāpnot* to *prāpat*, with ÇÇS.) three imperfects, of which one (14. 8, *adadāt*) is fully motived, being in quotation: 'he [long ago] gave (i.) thee to me.' At 16. 1, also, *āsīt* marks a change of tense-relation, from action to condition; but the perfect *āsus* in the same sense at 15. 7 forbids us to lay any stress upon it. A similar case is found in vii. 27-34, where a narration at second hand, in the words of one of the characters, is in (13) imperfects, while the general story is in (21) perfects. In iii. 48. 1, also, a quoted imperfect appears among perfects; and in like manner at v. 29. 1, 2; and perhaps at vi. 14. 4 (though the case is complicated and obscured by other tenses). On the other hand, at vi. 18. 2 a perfect is introduced among imperfects, perhaps to differentiate the statement of Viçvāmitra's view ('he opined,' p.) from his own expression of it ('I saw,' i.). A perfect among imperfects at iii. 49. 5 seems analogous with the one referred to above at vii. 16. 1: 'now there was [at that time] (p.) the lean long gray Bharadvāja; he said (i.),' etc. More doubtful is the perfect in iv. 8. 3: 'they had not the courage.' And in ii. 19. 2, where a perfect is parenthetical in the story: 'therefore they call it even now Parisāraka, since Sarasvatī completely surrounded (*sasāra*) it;' here the perfect form also better helps the etymology. In a few passages occurs a change to perfect when, after a narration (in i.), it is stated that a seer made a verse about it: so in ii. 25. 5; 33. 6: iii. 20. 1.

In vi. 1, where *asarpat* appears to occur twice among perfects, it needs emendation once to a participle and the other time to a present; and in vi. 14. 9-10, *anvavayus* must doubtless be altered to *anvaveyus;* the other imperfect in the same passage has no explanation.

Other passages where the two tenses are mixed are i. 18. 1-3; 21. 16 (the i. in virtual quotation from *mantra*-passages?): iii. 22. 8 (only i. in the corresponding 21. 4): iv. 17. 5: vi. 15. 11; 33. 1-4; 34-35: viii. 10. 1.

Elsewhere the perfect is used alone: either singly, as in iii. 12. 5: iv. 27. 9: v. 33. 3; 34. 3: vi. 20. 17: vii. 10. 3; or in groups, as in v. 30. 15: vi. 24. 16; 30. 7-15: vii. 1. 6-7 (emending *cakrāmat* before *tam* to *cakrāma*): viii. 21-23; 28. 18; in some of these passages there are differences of time at which a change of tense might have been expected.

In the Kāuṣītaki-Brāhmaṇa, the numerical relation of the two tenses is unlike any thus far met with, the frequency of occurrence of the perfect being much increased, so that there are nearly 3 for every 5 imperfects. The table of occurrences is as follows:

i.	11 i.	6 p.	xi.	0 i.	0 p.	xxi.	8 i.	1 p.
ii.	12	4	xii.	18	10	xxii.	9	1
iii.	5	1	xiii.	0	6	xxiii.	8	15
iv.	7	2	xiv.	9	0	xxiv.	13	3
v.	8	1	xv.	20	3	xxv.	5	0
vi.	63	15	xvi.	6	5	xxvi.	4	6
vii.	25	10	xvii.	1	0	xxvii.	0	2
viii.	4	2	xviii.	7	1	xxviii.	2	29
ix.	7	0	xix.	3	0	xxix.	2	9
x.	1	0	xx.	3	0	xxx.	2	17
							263 i.	149 p.

Among all these, the only well-marked case of a distinction of time expressed by a change of tense is in vii. 4, where in a narrative in perfects occurs a 1st. sing. impf. in quotation. Introductory perfects followed by imperfects are found in vii. 6; xii. 1; but the contrary in vi. 13; xii. 3; xxx. 6. Elsewhere no ground for the shift of tense seems discoverable; the cases are i. 1, 2; ii. 9; v. 3 (but perhaps *ajakṣus*); vi. 10, 15; viii. 8; xv. 2; xxi. 1; xxiii. 2; xxiv. 1, 3; xxviii. 2, 4; xxix. 1. Single examples of perfects are found in iii. 8; iv. 4; vi. 14; viii. 1; xv. 1; xviii. 9; xxii. 4; xxix. 2; xxx. 1, 3, 9; and groups at xiii. 3; xvi. 1, 9; xxiii. 5; xxvi. 5; xxvii. 7; xxviii. 1, 2, 3, 4, 8; xxx. 5.

The Chāndogya-Upanishad is also properly taken account of in such an inquiry as this, and is a peculiarly and clearly marked case. In it the perfect greatly predominates, in the ratio of more than 4 to 1, thus:

i.	6 i.	76 p.	iv.	10 i.	87 p.	vii.	3 i.	4 p.
ii.	6	0	v.	4	63	viii.	0	47
iii.	30	3	vi.	13	39		72 i.	319 p.

For the most part, the two tenses are kept distinct, a narrative using either the one or the other throughout (the narratives in i. being in i. 4; ii. 23; iii. 1–5, 16; iv. 17; vii. 4. 2). In only one case is there unmotived mixture: an imperfect in v. 1. 12 (among 20 p.). In the three other passages showing mixture, imperfects are used in quotation in the midst of narratives in perfects: thus, in iv. 4; in v. 3; and in vi. 2, 3 (but the p. *vidāṁ cakrus* five times in 4. 5–7 is an inconsistency).

Of the Çatapatha-Brāhmaṇa, its immense extent, and the great number and intricacy of the phenomena, make the exhibition of the latter very difficult. Taking the whole text together, the perfects are to the imperfects very nearly as 1 to 2; their relation is very different in the different books, as the following table shows:

i.	291 i.	305 p.	vi.	547 i.	21 p.	xi.	198 i.	258 p.
ii.	178	192	vii.	281	13	xii.	123	65
iii.	308	196	viii.	462	29	xiii.	132	26
iv.	209	178	ix.	214	85	xiv.	250	337
v.	121	70	x.	319	106		3633 i.	1881 p.

It would take far too much space to discuss, or even to classify and catalogue, all the cases here; we can only consider a selection among them.

And first, there is class of cases, analogous with some already pointed out in other texts, where the intent of a change of tense is plain. The clearest example occurs at xiv. 6. 7^{1-4} (BAU. iii. 7), where, in the contest between Yājñavalkya and the other Brahmans, carried on in perfects, Uddālaka introduces a personal narrative, in imperfects. Thus: 'Then Uddālaka Āruṇi questioned (p.) him. Yājñavalkya, said (p.) he, we [once] abode (i.) . . . He had (i.) . . . Him we asked (i.): who art thou? He said (i.) . . .,' and so on. Another closely similar case occurs a little earlier, in section 3; but it is complicated with other relations, and changes character toward the end. Further on in the same chapter (6. 10^{1+}) is a long passage with corresponding tense-alternations, the general narrative being in perfects, but with imperfects (several times repeated) in such connections as these: 'let us hear what any one told (i.) you. Udaṅka told (i.) me so and so. Did he tell (i.) you also so and so? . . Said (p.) Yājñavalkya: my father used to think (i.),' and so on. In the extremely curious bit of legend at xiv. 8. 15^{11}, the change to imperfect in the question, 'since thou then didst claim (i.) to be' so and so, is in accordance with the above cases; but the perfect in the answer: 'because I knew (p.) not its mouth' is anomalous; another perfect appears in quotation in a difficult passage in 9. 1^{11}; while a little before, in 9. 1^{8}, the imperfect is regular. The two imperfects in 7. 2^{27} are perhaps to be similarly accounted for. Supporting cases occur in other books: so in xi. 5. 1^{7}, in the story of Purūravas and Urvaçī, told throughout in perfects, Urvaçī says: 'verily thou didst not do (i.) that which I said (i.)'; in xi. 6. 1, in Bhṛgu's visit to Hades, the tense changes to imperfect four times when the words of one of the characters are quoted: 'in this way, verily, did these fasten (i.) upon us in yon world.' Less striking examples are i. 6. 2^{3}: iii. 1. 1^{4}: xi. 3. 1^{1+}; 5. 5^{4}: xii. 2. 2^{13}; 9. 3^{7}: xiii. 4. 2^{3}: in part the including narration is in mixed tenses; in part the quoted statement is of something general and not personal. In viii. 6. 3^{1}, a 1st pl. impf. is used in quotation in a narrative which is itself in imperfects.

At v. 1. 4^{10} is an example of another considerable class of cases, essentially akin with the preceding: 'the Gandharvas verily in the beginning yoked (p.) the horse; so then he [virtually] says: let them who in the beginning yoked (i.) the horse yoke thee to-day.' The quotation is implied rather than express; the decisive thing seems to be the change of the point of view: if, as seen in direct relation to the present, so and so happened formerly, the imperfect is preferred for its expression. Not infrequently the shift of point of view is made by a 'because'; so at i. 1. 1^{16}: 'the Asuras and Rakshases prevented (p.) them . . .; and because they [then] prevented (i.) them they are [now] called Rakshases.' Further cases are found (the collection is not exhaustive) at i. 1. 3^{5}; 8. 1^{26-7} (in narration of the same facts at 1^{7} the perfect was used): ii. i. 4^{15}; 4. 4^{2}; 5. 2^{1}: iii. 5. 1^{23}; 8. 2^{17}, 3^{11}. Apparent exceptions also occur: at i. 1. 3^{4} a perfect after a 'because,' but probably as meaning so

and so 'was' the case, instead of 'is' (as rendered by Eggeling); this can hardly be pleaded, however, at i. 6. 3^{9-10}: iv. 2. 4, 19. A parenthetic imperfect among perfects in i. 4. 5^{12} is doubtless to be explained in the same way: 'that is done in silence; for speech was (i.) not oblation-bearer for Prajāpati;' also at ii. 4. 2^{5}: 'these same human beings subsist just as Prajāpati [then] ordained (i.) for them.' Cases which admit of being viewed in this way are not infrequent.

When perfects and imperfects are found in the same narrative, it often seems as if the perfect were used as introductory, to give the story, as it were, its proper setting, it going on then in the other tense; or a story begun with perfects passes over later into imperfects. Save that the cases are so many, they could not be taken to indicate anything. Examples from the first book are at i. 2. 4^{1+}, 4^{8+}, 4^{17+}, 5^{18}; 4. 1^{22-3}, 4^{8}; 5. 2^{18}, 2^{20}, 3^{2+}, 3^{21+}, 3^{23+}, 4^{6+}; 6. 1^{11}, 4^{1+}; 9. 1^{24+}, 2^{34+}; and they may be met with in similar numbers in the other books. Examples of an opposite character (changing from i. to p.) are not unknown: see ii. 4. 2^{1+}: iii. 6. 2^{2+}: iv. 1. 5^{1+}: vii. 3. 2^{14}: xi. 2. 3.

One or two special cases may be noted, as follows: in i. 2. 3^{6} there is for a time a regular change from what the gods did (i.) to what followed (p.) as consequence. At i. 5. 2^{6}; 6. 3^{35-7}: iv. 4. 1^{4}, the two tenses seem to be distributed respectively to the two parties concerned in the action.

Passages, on the other hand, are numerous in which the two tenses are mixed together in a manner that appears wholly heterogeneous, no ground for the change being traceable. A good example is ii. 2. 4; it is translated in part by Delbrück, in his *Synt. Forschungen*, iii. 52.

Yet it is occasionally true that an apparently arbitrary succession of tenses is faithfully maintained when the same passage is repeated in another place, sometimes far away. Thus, at i. 6. 2^{1-2} we have a story which is then repeated, a little abridged, several times (at iii. 1. 4^{3-4}; 2. 2 [three times]; 4. 3^{15}; 7. 1^{27}), with the same tenses. Again, the succession of tenses in i. 7. 1^{1} is repeated in iii. 3. 4^{10}. At viii. 2. 4^{1+}, the conjunction of *āpnot* (i.) and *uccakramus* (p.) is made fifteen times; and that of *akṣarat* (i.) and *jajñire* (p.) in xiv. 1. 2^{19} occurs again at 3^{11} and 8^{15}. Such cases are numerous enough to cause the uneasy suspicion that there may be a real shade of difference between the two tenses which we as yet fail to appreciate.

To set off against these, however, we find occasional inconsistencies also. Thus, in ii. 5. 1^{1-3}, in a legend about Prajāpati told in mixed tenses, we have 'he considered' twice in imperfect and once in perfect, and 'he created' twice in each tense; in 4^{6-7}, there are perfects used in opposition to the analogy of preceding and following sections, and against the rule inferred above of using an imperfect when something past is alleged as ground of present action. And so in other cases.

By way of illustration of the mode of distribution of the two tenses in parts of the text where the perfects predominate, we may look through in more detail their occurrences in the first book. Those passages in which the perfect may be viewed as introductory were given together above, and need not be repeated; other passages in which both occur without any recognized ground for the shift of tense are:

i. 1. 1^{16-7}, 3^{4-6}; 2. $3^{1-5, 6, 7, 9}$, 5^{1-11}; 3. 3^{13-6}; 4. $1^{10-18, 34-5}$; 5. 1^{8-13}, 2^{6}; 6. 1^{1-8}, 2^{1-4}, 3^{1-22}, 4^{11}; 7. 1^{1}, 2^{22-4}, $3^{1-9, 26}$, 4^{1-8}; 8. 1^{1-18} (in $^{1-9}$, 29 p. only). Then we have single perfects in i. 1. 1^{7}, 1^{9}, 2^{3}, 2^{7}; 2. 1^{6}; 3. 1^{5}; 5. 1^{7}; 6. 3^{26}; 7. 3^{28}; and groups of them in i. 1. 2^{13}(2), 4^{1}(3), 4^{14-7} (14); 2. 5^{24-6}(11); 4. 1^{40} (3); 5. 1^{20}(2); 7. 3^{19} (5). A single imperfect is found only in i. 6. 4^{21} (in a quotation); groups (oftenest two together) in i. 1. 3^{8-9}, 4^{18}; 4. 2^{1}, 2^{5-8}; 5. 3^{9-13} (two in each paragraph); 6. 1^{9-10}, 2^{5}, 2^{7}, 3^{28}, 4^{8}, 4^{9}, 4^{12}, 4^{17}; 7. 2^{25-6}, 3^{20}, 3^{22}, 4^{14}; 8. 1^{26-7}, 2^{8}, 2^{10-3}; 9. 1^{25-6}, 3^{11}: many of these fall under the principle, stated above, of preference for an imperfect when the past is directly compared with the present.

Per contra, we may take the sixth book as an example of the predominance of imperfects (25 to 1, as in some of the Brāhmaṇas first examined). Here there occur 286 imperfects (more than half the number in the whole book) before a single perfect makes its appearance; then are found, in 2. 1^{37}, two perfects, no reason for the change being traceable. The same is the case with a perfect in 3. 1^{15}, and with five in 5. 4^{4-8}; but one in 5. 1^{7} is the repetition of a *mantra*-perfect in VS. xi. 54; and, of two in 8. 1^{14}, one is a similar case (from VS. xii. 34), and the other doubtless adapted to it. The remaining cases are of the two tenses mixed, without perceptible ground: in 2. 2^{17-20} (3 p. and 1 i.); $3^{2, 4, 6}$ (3 times *uvāca* among many i.); 3. 1^{31} (1 p. among 4 i.); 6. 3^{2-3} (3 p. with 4 i.).

For the sake of completeness, we may notice also the facts in the Gopatha-Brāhmaṇa. The imperfects are to the perfects in this text nearly as 2 to 1, distributed as follows (neglecting doubtful readings):

i. 1	176 i.	39 p.	i. 5	37 i.	22 p.	ii. 4	12 i.	9 p.
2	98	51	ii. 1	70	4	5	40	5
3	27	39	2	59	8	6	37	27
4	12	25	3	58	1		—	—
							626 i.	230 p.

There are but two cases in which a reason for the variation of tense can be suggested: in i. 4. 24, an imperfect in quotation among perfects —a clear case; in i. 3. 8, apparently a similar one, but the passage is confused and corrupt.

Finally, of the immense Jāiminīya-Brāhmaṇa the text is in great part so corrupt and doubtful that I have not thought it worth while to look through more than the first book (about a third of the whole) with reference to the subject of this paper; that book contains (omitting more doubtful cases) about 1280 imperfects and 335 perfects, or in the proportion of 4 imperfects to 1 perfect. No new principles appear, but some of those elsewhere recognized are found to be further exemplified; especially, there are a few clear cases of shift from perfect to imperfect in a personal narration. Of introductory perfects, on the other hand, I find hardly a trace.

The general result of our inquiry, it will be seen, is in great part negative only: yet not without an interesting exception or two. The two tenses are mainly equivalent; either is used by itself in narration, with absolutely no perceptible difference of meaning; and there are very

numerous instances of the mingling of the two in the same narrative where no reason can be pointed out for the shift of tense. But the general preference of imperfect is very marked; in nearly all the treatises (all save the Chānd. Up.) it greatly predominates, and in some whole texts, and in extensive parts of others, a perfect is an exceptional phenomenon. It is also doubtless fair to add that the increased proportion of perfects is an indication of later date. Sometimes, however, a shift from the one tense to the other is made to mark an actual change of temporal relation; and this appears especially in the form of a shift from perfect to imperfect when some one comes to give an account of his own experience; so that the imperfect is made the tense of personal narration. This is not an absolute rule, since the perfect appears more than once in such use; and the illustrative passages are also less numerous than were to be desired; yet the evidence seems to be sufficient to establish it as a rule—and the more, inasmuch as it is favored by the prescriptions of the Hindu grammarians. In a kindred way, we find a tendency to shift from perfect to imperfect when the past is looked directly back to from the point of view of something present. Of any distinction of continuous and momentary action we come upon almost no trace; nor can I discover any sign of that appropriation of the perfect to the statement of a general truth which Delbrück thinks to see.

An important part of the history of development of the perfect, though lying outside of our present inquiry, is its occasional use in the Brāhmaṇas distinctly with the value of a present; this is met with in all the texts. Also, on the other hand, the consistent restriction of the perfect participle to the expression of past time, as contrasted with its looseness of application in the Veda and its almost total disappearance from the later or classical language—where the new formation from the passive participle with the possessive suffix *vant* in a manner takes its place as a past participle active.*

2. Note on the development of the character of Yama, by Professor E. W. Hopkins, of Bryn Mawr, Pa.

Rig Veda x. 14. 1, 2: 1. *pareyivāṅsam pravato mahīr anu bahubhyaḥ panthām anupaspaçānam: vāivasvataṁ saṁgamanaṁ janānāṁ yamaṁ rājānaṁ haviṣā duvasya.* 2. *yamo no gātum prathamo viveda*, etc. In verse 9, *avasāna*. x. 63. 10: *dāivīṁ nāvam . . . . . . ā ruhemā svastaye.* This earlier view of Yama as a king not of hell but of a good region, lording it over the fathers, who in turn do not as yet occupy the *pradiv* of the later legend, is represented as late as the Mahābhārata. Here, in ii. 8. 7, Yama rules a realm made by the All-maker, where there is no cold, no hunger, no grief, no thirst; a floating park, an assembly (*sabhā*), where the sages and fathers live under him as *pitṛrāja*; presumably, however, not on earth, but indefinitely located. In the Vendidad Ahura Mazda calls the meeting of the gods on earth. As a sort of *ἀγησίλαος χθόνιος*, Yima the good shepherd hears the account of the

* Owing to the author's absence from home, he has been unable to verify the references as printed.

coming flood, is directed to make a *vara* a mile square, and accordingly builds it, and places in it all the seeds of living things. There they live the happiest life, on earth.

We find alike in India and Persia the change from Yama the king of an earthly paradise to Yama the punisher, the lord of hell—*yamayann asato yamaḥ*. Instead of the earlier 'hole' (*karta*) for the bad, we now have an elaborate system of twenty-one hells.

The process in India seems to me to be the result of the Indra-cult, which left Yama as god of the bad dead simply by elimination. For the heaven of the warrior becomes something quite different from the peaceful abode of Yama. He could not have been happy there. He joins Indra. All the good warriors thus choosing to leave Yama, who is yet looked upon as lord of the dead, nothing remains for him to lord it over save the bad.

The abode of Yama is, according to one text, over high mountains across a river (RV. x. 63.10). I do not see why we should not take this literally as of earth, where Yama originally belongs, and look upon the mountains as the range crossed by the Hindus. Yama's abode would then be the ancient home of the Aryans, recollection of which as across the mountains they still retained, and the Yama paradise would be the same as the Hyperboreans' ἀγών. In the Yima-legend we evidently have a confusion between the Manu- and Yama-legends, the flood-saving *vara*, and the *vara* that simply surrounds the good.

Yama was an aboriginal earthly king in an earthly paradise, in short an Adam. He becomes a god in unearthly regions.

The account in the Mahābhārata it is interesting to compare with Pindar Pyth. x. : νόσοι δ'οὔτε γῆρας οὐλόμενον κέκραται etc. (The Ὑπερβορέων ἀγών is their *saṁgamana*.) The dead man unites himself with Yama, and 'goes home' (*punar astam ehi*, RV. x. 14. 8) back north to Yama's paradise. The later view is, however, already prominent in the RV. (ix. 113. 7, 'the light heaven,' etc.).

3. On the meaning of *sūnṛ'tā* in the Rig-Veda ; by Dr. Hanns Oertel, Fellow of the Vanderbilt University, Nashville, Tenn.

Sūnṛ'tā has been translated by Ludwig almost invariably by "treflichkeit," and hence is understood by him to refer to moral qualities, a fact also apparent from his translation "tugend" at x. 61. 21. Grassmann in his translation gives it a great variety of meanings ; his dictionary was unfortunately not at my disposal.

I think that an examination of the following passages will make it at least very probable that the word in RV. means 'kind disposition,' and, more especially and in most cases, that kindness of disposition which finds expression in the bestowal of gifts, hence 'liberality.'

The adjective *sūnára*, of which *sūnṛ'tā* is the abstract in *-tā* (Wh. Gr. § 1237 b), does not throw much light on the meaning of the word. We have it as epithet of Agni (x. 115. 7 : cf. with this viii. 19. 22 b, *yáḥ piñ-çáte sūnṛ'tābhiḥ suvīryam agnír ghṛtébhir ā́hutaḥ*), of the Sun (viii. 29. 1), and of the Dawn (i. 48. 10 ; vii. 81. 1), who is in iv. 52. 1 called *sūnárī*

*jánī.** All these passages admit the suggested meaning. For its fitness as epithet of the Dawn see below.† In two passages it is connected with *vásu.* In both I should explain *sūnáraṁ vásu* as 'liberally bestowed wealth' (i. 40. 4; v. 34. 7): cf. vii. 57. 6 b, *rāyáḥ sūnṛ'tā maghā́ni* ‡ 'a liberal gift of wealth.' For the thought, cf. i. 48. 2; 124. 10 a.

Coming then to *sūnṛ'tā,* we have:

i. 30. 5: 'of thee, O lord of gifts (*rādhānām pate*), praised in songs, whose, O hero, is the (= this?) hymn, the splendor must be (= consist in) liberality.'

i. 134. 1 (Vāyu is invoked): 'let thy liberality stand upright (for help, cf. i. 30. 5, 6); . . . . come for the sake of giving.' Cf. also vs. 2: *yád dha—ūtáyaḥ,* vs. 3, *prá bodhayā púraṁdhim* etc.; vii. 92. 3; perhaps i. 118. 18: see below. i. 135. 7: '(enter the house where soma is pressed) [there] your liberality is seen; come with a filled team to the sacrifice.' Cf. vs. 5: *asmayū́ ā́ no gantam ihótyā́;* vs. 4: *ā́ candréṇa rā́dhasā́ gatam.* The divine help and liberality are here, as often, dependent on the human sacrifices and libations.

vii. 37. 3 we have it with the epithet *vasavyā̀* 'connected with wealth:' 'accustomed art thou, o Maghavan, to bestow; . . . . both thine arms are filled with goods; not does thy liberality, wealth endowed, keep them back.'

viii. 45. 12: 'standing upright (for help, see above i. 30. 6; 134. 1) thy liberality offers hundreds and thousands to the hymn-singer;' *sūnṛ'tā* is in contrast with *dvíṣaḥ,* vs. 10, and gives reason for 10 a, b: *te . . . . . dāváne gaméméd . . . . gómataḥ;* vs. 11 is parenthetical. i. 48. 2: 'cause, O Dawn, liberality to go up (*úd īraya*) towards me; urge onwards the gifts of the rich (*maghónām*):' cf. vii. 57. 6, and vs. 1, where the Dawn is said to beam forth as *dā́svatī.* Parallelism of clauses.

i. 123. 6: *úd īratāṁ sūnṛ'tā út púraṁdhīr,* where *sūnṛ'tā* denotes the mental condition which precedes the actual bestowal (*púraṁdhīr*). And the very similar passage, x. 39. 2: *codáyataṁ sūnṛ'tāḥ . . . . . út púraṁdhīr īrayatam;* and again, vii. 79. 5: 'urging on (same verb as in i. 48. 2) god after god to gift-giving (*rā́dhase:* cf. *rā́dho,* i. 48. 2); unto us *sūnṛ'tā īráyantī.*'

Likewise of the Dawn. i. 113. 4: *bhā́svatī netrī́ sūnṛ'tānām* (= i. 92. 7), which, in connection with the preceding instances and with vs. 4 b, *vy ù no rāyó akhyad,* is easily explained as 'she who leads on liberality' (cf. *codayitrī́ sūnṛ'tānām,* i. 3. 11): i. e. 'takes the lead in or leads to liberality.'§ For the latter, cf. vii. 76. 7, 'she is the leader of the bestowal of the liberal, ... creating wealth far-renowned;' and vii. 81. 6, 'the liberal Dawn, who urges the wealthy on (to give).' viii. 32. 15: 'no one can

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* This passage may perhaps illustrate the somewhat obscure half-line i. 48. 5, where the word also occurs in connection with the Dawn.

† Cf. also v. 79. 3, where she is called *ābharádvasuḥ;* also vs. 4, and vi. 64. 5, *maṅhánā darçatā′ bhūḥ.*

‡ *maghāni* 'gift,' as in iii. 53. 7; iv. 17. 8, etc.

§ Is *pátir . . . sūnṛ'tānām,* iii. 31. 18, to be explained similarly, or is *sūnṛ'tānām* adjective?

restrain his might (*çácīnām*) nor his liberality; no one can say (to him) "Do not give!"'* This passage casts also light on i. 8. 8, if we remove with Grassmann vss. 6 and 7. The connection then is: vs. 5 b, 'wide as the heaven is thy might (*çávaḥ*)': vs. 8, 'just so is his liberality abundant, . . . great as a bough with a ripe fruit,'† etc. In this latter passage Ludwig translates *sūnṛ'tā* by "treflichkeit," Grassmann by "macht," failing to make any distinction between *çávaḥ* (vs. 5 b) and *sūnṛ'tā* (8 a). *Çávaḥ* here and *çácī* in viii. 32. 15 refer to the power, *sūnṛ'tā* to the willingness to give.

In vii. 67. 9 our word is surrounded by words expressing the idea of liberality: 'be not sparing towards the wealthy (*maghávadbhyo*) who with their wealth favor liberality (*maghadéyam*), who through acts of liberality (*sūnṛ'tābhis*) extend their friendly relations, who join the gifts of cows to those of horses (i. e. give cows and horses in succession).' x. 111. 10: 'unto us . . . . . have come many acts of thy liberality.' x. 104. 5: 'most liberal help (*máṅhiṣṭhām ūtím*; "freigebigste hülfe" Ludw.), O Indra, let (thy) singers obtain through thy liberality.'

Used of the liberality of men in their sacrifices we have it in i. 121. 14: 'give us powerful horse-chariots for food, glory, liberality,' in order that (vs. 15 b) 'we may be thy most liberal (*máṅhiṣṭhās*) companions.' And similarly i. 82. 1: 'yoke thy horses . . . in order that thou mayest make us liberal (*sūnṛ'tāvataḥ*), so that (on account of our liberality in sacrifices thou mayest become propitious and) thou mayest (successfully) be prayed to.' vii. 74. 2: 'manifold enjoyments have ye given, O heroes; ye urge them (*bhójanam*) on toward him who is liberal (in sacrificing).' Compare with these the following: i. 113. 18: 'the Dawn who with cattle, with all heroes, shineth forth to the sacrificing mortal, that one the soma-presser shall obtain in the coming forth (appearance) of liberality like Vāyu's, giving horses' (for Vāyu's liberality see i. 134. 1; Ludw. takes 'like Vāyu's' with 'horses;' the passage is not clear). In i. 124. 10, the Dawn, as being herself liberal, is asked to waken up the liberal (*pṛṇató*), but to let sleep unawakened the misers (*paṇáyaḥ*) and to shine brightly upon the rich one, leading him to old age. x. 61. 25 we read: 'let each one bestow for liberality:' i. e. in order to maintain his reputation of being liberal. In viii. 13. 8 we have the appropriate comparison 'his acts of liberality play as waters moving on an inclined way.' But how can this comparison, fit for the 'stream of gifts,'‡ be used of moral qualities? Cf. also vs. 9: *avasyúbhiḥ* 'longing for increase;' and vs. 12. In the next hymn, viii. 14. 3, Indra's liberality to the sacrificer is likened to a milch-cow. Cf. vs. 4: 'there is no god, no man who could hinder thy grantings, if thou wishest to bestow . . . . . wealth' (cf. above, viii. 32. 15). x. 61. 21 (Āçvaghna = *açvamedhayājī manuḥ*, Sāyaṇa); we might explain thus: 'Hear us, O thou possessing good wealth, ... [for] through Āçvaghna's liberality (= liberal sacrifices) thou hast been

* Cf. viii. 14. 4.

† The epithets of *sūnṛ'tā* and the comparison are very appropriate.

‡ Cf. i. 4. 10 *rāyó 'vánir*; i. 11. 6 *rātíbhiḥ práty āyaṁ síndhum āvádan*; i. 57. 1 *apā'm iva pravaṇé yásya durdháraṁ rā'dho viçvā'yu çávase ápāvṛtam*.

increased.' At any rate, the god could hardly increase through Ā's virtue ("tugend," Ludw.). For an increase through sacrifice cf. i. 83. 4; ii. 1. 11. In the same manner, i. 125. 3 could perhaps be explained 'cause him to drink the soma, increase him through liberality (= liberal sacrifices).'

Finally, we have *sūnṛ'tā* twice personified: i. 40. 3: 'let come forth Brahmaṇaspati, let come forth Sūnṛtā unto the sacrifice that [is followed by] a succession of grantings (*pañktirādhasam*).' Grassmann translates here "reiche Göttin." x. 141. 2: 'let Aryaman, Bhaga, and Bṛhaspati, let the goddess Sūnṛtā give us wealth.' Cf. AV. iii. 20. 3.

There follow now a number of passages containing the word which in themselves can prove nothing. Some of them are illustrated by the preceding examples. Others are obscure: viii. 9. 17; iv. 55. 9 (along with *maghonī*, and in a prayer to the Dawn to grant gifts); 52. 4 (as epithet of the Dawn); i. 59. 7 (epith. of Agni Vāiçvānara); 92. 14 (cf. iii. 61. 4 a); viii. 86. (or 97.) 6 (*rā́dhasā sūnṛ'tāvatā* = 'liberal bestowal'); i. 3. 11 (epithet of Sarasvatī: *codayitrī́ sūnṛ'tānām*: see above x. 39.2); i. 113. 12 and iii. 61. 2 obtain light from the parallel passages i. 48. 2; vii. 79. 5 (see above); viii. 46. 20 and vi. 48. 20 are considered spurious by Grassmann: i. 51. 2 is obscure; perhaps 'aids have overcome the aiding one, ... impelling liberality climbed up (= took hold of) Çatakratu:' cf. end of vs. 1 b, *bhujé máṅhiṣṭham.* The consequences of this liberality are the deeds enumerated in vss. 3 ff. (??). Likewise obscure is i. 22. 3, where the word, along with *mádhumatī*, is used of the whip of the Açvins. Grassmann translates "reich an Gaben." iii. 31. 21 is also unclear.

4. Mortuary urns; by Prof. C. R. Lanman, of Harvard University, Cambridge, Mass.

The ancient Hindu ritual of cremation and burial, according to the Gṛhya-sūtra of Āçvalāyana, iv. 5, prescribes the manner of the gathering of the bones (*saṁcayanam asthnām*) of the dead, and of their disposal in cinerary urns. The gatherers are to take them one by one with the thumb and third finger, and put them, without rattling them, into a jar: 'the [bones of a] male into a plain male jar; the [bones of a] female into a plain female [jar].' The text is: *alakṣaṇe kumbhe pumāṅsam; alakṣaṇāyāṁ striyam;* to which the scholiast, Gārgya Nārāyaṇa, adds: "A male jar is one devoid of breasts; a female jar is one that has breasts"—see ed. in Bibl. Indica, p. 221. In the same volume, at p. 323, the Pariçiṣṭa (iii. 7) repeats the prescription in the words: *pumāṅsam alakṣaṇe kumbhe saṁcinuyuḥ; kumbhyām alakṣaṇāyāṁ striyam.*

After depositing the urn (*kumbha, ghaṭa, bhāṇḍa*) in a grave, and throwing into the grave enough earth to reach to the mouth of the jar (*yathā kumbha ānanaparyantaṁ nimagno bhavati*—Nār.), they put on a cover (*kapālenāpidhāya*—Āçv.), and fill up the grave so that the urn is no longer visible (*yathā kumbho na dṛçyate*—Nār.), and go home. See F. M. Müller, ZDMG. ix., p. xvii ff. and xxvi.

I have spent some time looking for further data concerning cinerary rites ; but I have found nothing in the Gṛhya treatises of Çāñkhāyana, Āpastamba, Hiraṇyakeçin, Pāraskara, Gobhila, Gobhilaputra, and Khadira. The Çrāuta books, on the other hand, give some additional details. Thus Çāñkhāyana, iv. 15, prescribes that the jar be old (*purāṇe kumbhe çarīrāṇy opya*), and that it be covered with a clod (*loṣṭenāpidhāya*), and that it may be buried in the forest (see also xiii. 11). Kātyāyana treats of the matter at xxv. 8 (p. 1075). The comment to the Tāittirīya-Āraṇyaka is full of details : see R. Mitra's edition, vi. 4–7, and p. 44 ff. of the editor's table of Contents, and p. 45 ff. of his Introduction. Manu hardly touches the matter, except to say (v. 68–9) that a child of less than two years shall be buried and left like a log in the forest, without cremation and *ossilegium*. The Viṣṇu-smṛti (xix. 6, 10, 11) mentions merely the cremation, the gathering of the bones, and the throwing of the same into Ganges-water (*gañgāmbhasi prakṣepaḥ*).

Among modern works, Kamalākarabhaṭṭa's Nirṇaya-sindhu, written about 1612 A. D., contains a passage (part iii., fol. 145 b, ed. Benares, 1875 —quoted apparently from Aparārka's Madanaratna) which prescribes that the large bones be wrapped in linen cloth, and put in a fair earthen jar, and left in the forest or at the root of a tree. The jar should be new and should have a cover. The same passage is quoted by Kāçīnāthopā dhyāya (floruit 1810) in his Dharma-sindhu, iii. 2. 54, p. 325, ed. Bombay, 1888—cf. 52, p. 323. I give a couple of stanzas :

pañcagavyena saṁsnāpya kṣāumavastreṇa veṣṭya ca :
prakṣipya mṛnmaye bhāṇḍe nave sācchādane çubhe.
araṇye vṛkṣamūle vā çuddhe saṁsthāpayed atha :
sūkṣmāṇy asthīni tadbhasma nītvā toye vinikṣipet.

My search in Sanskrit books—other than Āçvalāyana's—for mention of mortuary urns with marks of sex has been so far fruitless. There is evidence, however, that their use has been common in other lands than India.

A great many urns were found by Schliemann and are figured in his *Ilios* (New York, 1881). Some show the female breasts only, e. g. no. 235 ;* others show the breasts and genitals, e. g. no. 986.† He also mentions a terra-cotta vase with female breasts in his *Mycenæ*, p. 159. He found at Hissarlik "a vast number of large funeral urns containing human ashes," and thinks that cremation of the dead was general there —*Ilios*, p. 39 ; cf. p. 227, fig. 59. At p. 292, chap. vi., however, he states that the Trojan vases with sex-marks can never have been used as funeral urns on account of their small size. This reason is without force. The sufficiency of their size would depend on the completeness of the incineration. Some are in fact twelve inches high, i. e. as large as, for example, an urn actually containing human ashes which the Peabody Museum received from Prome, east of the Irrawaddy.

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* See also no's 46, 158, 241, 307, 990, 1291.

† See also no's 159, 227, 229, 232, 240, 988–9, 991–3, 1292–4, 1299.

Professor Putnam, of the Peabody Museum of American Archæology, has called my attention to some recently acquired urns in human form from very ancient graves in Ecuador. The urns number two or three score, and are from six to twelve inches in height. They have faces, arms, and legs, all in rude and conventional style. What is most noteworthy, not only do the female urns have the breasts and pudenda, but also the male urns are distinctly marked by the male genitals. Very similar jars appear to have been common in Missouri: see A. J. Conant *Foot-prints of vanished races in the Mississippi valley* (St. Louis, 1879), p. 82.

An unquestionable instance of a sex-marked mortuary urn is offered by the Hartt collection of the Peabody Museum. The urn comes from the vast cemetery on the island of Pacoval, Brazil, near the great island of Marajo, between the mouth of the Amazon and the Para river. It is something over two feet high, and has a good deal of incised ornamentation. Above the constriction or neck is a human face; and below, or on the round, are very conventionally formed breasts, a navel, and the external genitals. The urn contained human bones, which are now in the Museum beside the urn.

The Agassiz collection of the Peabody Museum also contains mortuary pottery. From an ancient burial-place in Chimbote, Peru, there are grotesque human figures cowering on their haunches like the mummies. From another, at Ancon, there is an interesting urn: it is some eighteen inches high; it has on the round extremely conventional legs and arms; and the latter terminate in fingers, which grasp a lacrymal ready to receive the streams of tears that fall from the eyes of the rudely depicted human features above the neck.

The use of these forms would appear in general to antedate the use of inscriptions. Their purpose would seem to be, first, to show that the relics contained in the vessels were human; and, secondly, to mark the sex of the departed.

5. Contributions to the interpretation of the Veda: I. The story of Indra and Namuci; II. The two dogs of Yama in a new rôle; III. The marriage of Saraṇyū; by Professor Maurice Bloomfield, of the Johns Hopkins University, Baltimore, Md.

6. The Auçanasa-adbhutāni: Sanskrit text, translation, and notes; by Professor J. T. Hatfield, of the Northwestern University, Evanston, Ill.

7. Where was Zoroaster's native place? by Professor A. V. Williams Jackson, of Columbia College, New York City.

8. The divinities of the Gāthās; by Professor M. W. Easton, of the University of Pennsylvania, Philadelphia.

These four articles are printed in the Journal, Vol. xv.

9. Points in the syntax of the Old-Persian cuneiform inscriptions; by Dr. Herbert C. Tolman, of Yale University.

The inscriptions often show a confusion of the numbers, a plural verb or pronoun repeatedly referring to a singular noun. The plural fre-

quently takes the place of the dual. Also the singular of a pronoun can be expanded in a following clause into the plural.

The uses of the cases exhibit many striking peculiarities. A few I insert here. The nominative is sometimes used apparently as the direct object of a verb. The accusative of specification becomes attracted into the case of an appositive, and frequently agrees in gender with its noun. The instrumental from its original signification of accompaniment passes over to a temporal sense, by denoting the association of time with an event. Often this case trespasses upon the functions of the locative, expressing the point in space. The dative has no existence in the language, its place being taken by the genitive. The ablative expressed all such notions as are the direct products of the idea of removal: e. g., it becomes the case of comparison, the case following *tars* 'fear,' the case signifying defense, etc., etc. The datival genitive shows simply a pregnant use of the possessive genitive: e. g. *khshatram manā frābara* 'he gave the kingdom to me (made it mine by giving).' The locative a few times takes the place of the instrumental: e. g., *nipadiy* 'on foot.'

The adjective can become hardened into a neuter substantive, and thus enter the relation of an appositive or a predicate noun. The name of a country is most often expressed by the adjective, generally in the singular.

The relative pronoun frequently serves as a simple connective. In this capacity its independent character is lost and it agrees with its antecedent, not only in gender and number, but also in case, thus becoming the equivalent both in meaning and usage of the Greek article.

A few general remarks on the modes may be made. The indicative is used in the recital of facts, except such forms of the imperfect and aorist as appear without augment. With the loss of this augment the forms sacrifice their own peculiar character, and take on other notions. After *mā* prohibitive the sense is that of a subjunctive or optative. The subjunctive has a general future meaning, denoting what is possible and probable. The optative denotes what is desired, in which capacity it is the equivalent of a mild imperative. In a weakened sense it denotes what may or can be. The imperative expresses a command or a desire. The infinitive in its usual sense expresses purpose, like the dative infinitive of the Veda. It has also become employed in a freer sense as the simple complement of a verb.

10. On the Harvard Semitic museum; by Professor D. G. Lyon, of Harvard University.

This museum, founded by a donation by J. H. Schiff of New York City, was formally opened to students and the public on May 13th, 1891. It is placed in one of the rooms of the Peabody Museum. A brief sketch of its contents is as follows, in the three divisions of original monuments, photographs, and plaster casts:

Among the originals is a case of about 150 Babylonian clay tablets, dating between 2200 and 500 B. C., but most of them from the 6th century B. C. Three of the oldest are so-called case-tablets. Another case contains Babylonian and Assyrian seals, cylindrical or conical in shape; and also the lapislazuli disc described in the Proceedings for May, 1889 (Journal, vol. xiv., p. cxxxiv ff.). There is a collection of 25 funereal stones with Cufic inscriptions from the 8th and 9th centuries of our era, from Cairo; and a good number of Cufic and later Arabic coins. Further, Syriac, Arabic, and Hebrew manuscripts; of the first, the finest is the Gezza, containing lives of Syrian saints; it is of a thousand pages, and written in 1666.

The photographs, nearly a thousand in number, illustrate Semitic scenes, buildings, ruins, and costumes, as they exist at the present time.

Of the plaster casts, reproductions of important monuments in European museums, Assyria and Babylon furnish the largest share. There are bas-reliefs of Assurnazirpal (beginning of the 9th century B. C.); of his son Shalmanezer; of Tiglathpileser, with whom begins the stream of Assyrian invasion of Israel and Judah; of Sargon, who (722 B. C.) brought the kingdom of Israel to its fall; of his son Sennacherib, and the latter's son Esarhaddon, to whom Judah was tributary; and many of Assurbanipal, the most illustrious Assyrian monarch. Among the Palestinian casts is that of the famous Siloam inscription (about 700 B. C.). Interesting Hittite and Persian reliefs are added. Among the casts of clay and stone books may be mentioned one relating to the sun-god in his temple at Sepharvaim; a grant of land by a Babylonian king; the cuneiform account of the deluge; a record of Nebuchadrezzar's building operations; a sale of real estate in Babylon in the 6th century B. C.; and a book of Nebuchadrezzar's (from the India House, London), in ten columns and 621 lines of writing. The large sarcophagus of Eshmunazzar, king of Sidon, from the 4th century B. C., with the well-known Phœnician inscription, is also worth noting.

Further accessions to the collection are on the way; and provision has been made for its continued growth.

11. On a recently discovered Bronze Statuette now in the Metropolitan Museum of Art, New York; by Professor Isaac H. Hall, of New York.

One of the most remarkable of recent acquisitions of the Metropolitan Museum of Art is a small bronze statuette, excavated in a railway cutting at Pietralgina in the province of Benevento, Italy, in August, 1890.

The statuette represents Hercules, young and beardless, with lion's skin, bow, and club (the last now gone), after the Græco-Phœnician concept, and in the style of art to be called archaic Greek, though its date is much posterior to that of the Greek masterpieces in sculpture.

The statuette is $4\frac{1}{8}$ inches (or 104.5 millimetres) in height. The figure stands in the attitude of attack, and of forward movement, its weight resting for the moment upon the advanced left foot, the left knee being a little bent. The right arm, upraised and bent at the elbow, held the

club, which extended backward as if in the act to strike a blow. The left hand holds the bow, in position as if an arrow had just been discharged. Except for the lion's skin, the figure is naked. The lion's skin, after the fashion often seen, is worn with its head for a helmet, and the fore-paws tied in a knot about the figure's neck; but, instead of hanging directly down the back, it passes under the left shoulder and over the left arm, covering the latter nearly from the shoulder to the wrist; and then, falling down about as low as the knee of the figure, it trails a little backward, as if retarded by the air in the forward motion of the figure. The ears, nose, and other features of the head-part of the skin, are much like those of the usual representations, except that the lower points of the transverse cut at the mouth stand up and out like the upturned collar of a modern ulster. The back-bone and edge-parts of the skin are indicated by marks obliquely incised; the hind legs, with the claws, lie upon or against the main breadth of the skin; the tail projects a little below them, somewhat curved, as if blown to the rear.

The face of the figure, especially as seen in profile with straight nose, is decidedly Greek. The eyes are very large, too large, in fact, with somewhat the archaic almond shape. The cheeks are full, the mouth open, the expression earnest and resolute, not without a tinge of the watchfulness and anxiety of combat. The shoulders are straight and square, the muscles of the upper arm pretty well indicated, especially of the right arm, since the left is nearly all covered by the lion's skin. The muscles of the chest and abdomen, as well as those of the lower limbs, are somewhat rudely but not inartistically represented. The toes are uncommonly long. The whole figure presents an embodiment of physical power and capability, activity and courage; yet, except in the unusual strength of limb, inclining quite as much to the bodily symmetry of an Apollo as to the ponderous might of a Hercules.

The chief interest of the statuette, however, lies in its place in the history of art; which, fortunately, we are pretty well able to define.

The bronze, it should be mentioned, is of the peculiar soft kind, often seen in the ancient bronzes of Cyprus, as also in certain ancient Egyptian and Phœnician objects. The patina is ancient, intact except in one place, where it was scraped off by the discoverers. It has been already noted by others (e. g. Perrot, *Hist. de l'Art dans l'Antiquité, Phœn. et Chypre*, p. 423 ff.) how, about the time that the characteristics of the Syrian Melqart and the Greek Herakles began to be confounded, the coins of various Phœnician and Greek colonies began to exhibit representations of this deity in rather peculiar and mixed shapes; some of the characteristics being even traceable to the Assyrian and especially the Babylonian representations of their god of physical power. It is also to be noted that Western representations of the sort, other than on coins, are by no means common; while certain representations that occur on the coins are nearly or quite unheard of elsewhere. Of wall statues, or of sculptures in the round, which furnish approaches to these types, about a dozen, more or less fragmentary, occur among the sculptures of the Cesnola Collection in the Metropolitan Museum of Art, hav-

ing been found among the remains of the Temple at ancient Golgoi. (A number of these are figured in heliotype in the Atlas of the Cesnola Collection, vol. I., plate lxxxvii.) A most interesting investigation, I may remark in passing, would be that of the transformations of the figures of Melqart or Herakles on the series of extant monuments, from his Babylonian and Egyptian ancestors down to the Greek and Phœnician colonies, and then on to those of the colonies of Rome.

But, with regard to the representations of Hercules on the coins, we are able to make a very rapid and complete differentiation, in both territory and time, and thus to locate our statuette beyond any reasonable peradventure. Not to begin too far away, nor to include too many of the extant data—for the transformations of Melqart and Herakles on the coins alone would furnish material for a very attractive little volume—I will say at once that the territory we light upon is a comparatively small region of Cyprus; the Phœnician language and rule being at the center both of time and territory; the Greek rule and the Cypriote writing being at one border of both time and territory, and the Phœnico-Greek at the other border, at least of time.

The Cesnola sculptures of Golgoi, above referred to, and certain coins of Evagoras king of Salamis in Cyprus (B. C. 410 to 374), which bear legends in the Cypriote character, represent fairly well a concept of Herakles appropriate to Greek colonies in the immediate or contiguous neighborhood of Phœnician settlements or kingdoms; but they vary in sundry well-defined particulars from our statuette and other representations of its type. All of them, unless (as is probable) some of the fragmentary Cesnola sculptures were an exception when perfect, lack the bow, and none of them represent the lion's skin as thrown over the arm. For a sufficient exhibit of these coins, see De Luynes' *Numismatique et Inscriptions Chypriotes*, Pl. IV. The regions of Golgoi and Salamis bordered upon the territory we are approaching; the coins of Evagoras can be but little prior to the time we are nearing; and these Golgoi statues, though apparently of different ages, cannot generally be much, if any, older than the time of Evagoras.

For ability to make a nearer approach to the object of our search, we are indebted to the most brilliant and acute labors of Comte Melchior de Vogüé, which appeared first in *La Revue Numismatique*, Nouvelle Série, tome XII., 1867; published also as an "Appendice" to his *Mélanges d'Archéologie Orientale*, in 1868; an essay which not only solved completely the difficulties that had been left unsolved, or worse than unsolved, by Mionnet, Gesenius, and De Luynes, but also, in connection with the Phœnician inscriptions of Cyprus, gave us the outline and chronology of the Phœnician kings of Citium, of conjoined Citium and Idalium and Tamassus, and of Citium and Idalium after Tamassus was disjoined. De Vogüé's conclusions have been confirmed and enlarged by the inscriptions, Phœnician, Cypriote, and Greek, discovered later in Cyprus; but of that we need not here take note. Besides De Vogüé's work, some of the designs on the silver objects of the Cesnola collection would call for notice in a longer memoir on the subject; but for the present we must pass them by.

This Phœnician dynasty, whose outline history was established by De Vogüé, is as follows:

The kings of Citium, about B. C. 450-410, were 'Azba'al, Ba'almelek (probably 'Azba'al's son), and a third, whose name is preserved in Greek form by Diodorus Siculus as Abdemon of Tyre (in Phœnician, probably 'Ebedḥammân). According to the best light at hand, the dynasty seems to have been interrupted by an incursion—probably not in person—of Evagoras, king of Salamis, above mentioned, who in turn was driven out by Ba'alrâm, son of Ba'almelek. Ba'alrâm, however, seems not to have reigned, but to have held the title of *adon* (= the Greek ἄναξ), and to have handed the kingdom over to his son Melekyathon, who became king of Citium, Idalium, and Tamassus about B. C. 385. He left the kingdom to his son Pumiyathon, about B. C. 375, who seems to have lost Tamassus, but to have reigned over Citium and Idalium for about fifty years. There was another king, Pygmalion, presumably the successor of Pumiyathon, who is mentioned by Diodorus; but no coins of his reign seem to be known, even if he struck any. (Pumiyathon was a friend of Alexander the Great, and apparently independent.) Pygmalion was the last Phœnician king of Citium and Idalium, and was dethroned B. C. 312, because of a conspiracy against Ptolemy Soter.

An inspection of the coins of this dynasty, of which many are preserved in the collections of Europe, leads us directly to our goal. I shall try not to be too prolix; but our shortest way is to run down the dynasty chronologically. I shall use for this purpose only the coins figured by De Vogüé (*ubi supra*, Pl. xi.); though for the coins of 'Azba'al and Ba'almelek finer representations are to be found in Barclay V. Head's *Guide to the Principal Gold and Silver Coins of the Ancients*, 2d edition, 1881, Plate 11, Nos. 42, 43; and some of the other coins are better figured in Mionnet, and perhaps elsewhere also. I may mention at the outset that the various concepts of Hercules on these coins are essentially local; and also, as substantially remarked by De Vogüé and by De Luynes before him, the coins themselves possess a family archaism in type (a fact which had been urged by others as an argument against their comparatively late date); an archaism that was perhaps purposely preserved and continued on account of the reputation the coins had acquired, as it is generally admitted was the case with the coins of Athens.

And first, the coins of 'Azba'al. The obverse shows a Hercules, either bearded or beardless, with club and bow and lion's skin; but the lion's skin hanging down the back, and the club held forward as if the blow had been given; the figure suggesting a movement completed, with no further forward step intended. On the reverse is the often seen lion devouring the stag, in a square bordered with the globules technically called pearls; and the legend, in Phœnician, "Of 'Azba'al."

The coins of Ba'almelek, 'Azba'al's successor, are of essentially the same type, differing only in the legend, which, of course, bears, in Phœnician letters, the name of Ba'almelek. His smaller coins have merely the head of Hercules (or else nothing at all) on the obverse;

and, on the reverse, either a lion devouring a stag, or else a seated lion, with the legend abbreviated.

The coins of Abdemon, or 'Ebdḥammân, have a head of Jupiter Ammon on the obverse; and, on the reverse, the same Hercules as the coins of his predecessors; the *type citien* (Citium type), as De Vogüé calls it.

Here comes in the interregnum caused by the invasion of Evagoras; of which we find no coin of Citium belonging to Evagoras, but one struck by Demonicus, who according to some was the son of Evagoras, but, according to others, of a rich Cypriote named Hipponicus. As would be expected, his coins have more of the Greek about them, and bear a far less archaic look than those of the Phœnician dynasty. Of one coin, the obverse shows Hercules bearded, with club and bow and lion's skin; but the club raised nearly to a perpendicular, as if to be swung back by the lowered right arm for a blow of great sweep and momentum; the lion's skin hanging down the back; and the figure advancing as if on a quick march into action. This side of the coin bears also the legend, in Phœnician letters, "Of King Demonicus." The reverse shows Athene, with helmet, shield, and spear, and a *crux ansata* in the field. The other coin has on the obverse a Hercules much like the last, but beardless, with a *crux ansata* in the field, but no legend; on the reverse, Athene, like the last, and the legend in Greek letters ΔΗ ΒΑ: that is, ΔΗΜΟΝΙΚΟΣ ΒΑΣΙΛΕΥΣ.

At the restoration of the Phœnician dynasty we come upon the coins of Melekyathon, which at the start revert nearly, but not exactly, to the types of 'Azba'al and Ba'almeleḳ. Soon they change to something like the figure of our statuette, the lion's skin being thrown over the left arm, but the club extended forward as if the blow had fallen; the figure standing with little or no bending of the knees, nor any suggestion of locomotion. Sometimes the *crux ansata* is in the field with the Hercules, but the legend is on the other side of the coin. It is in Phœnician letters, and reads, in its fullest form, "Of King Melekyathon."

His son, Pumiyathon (in Greek, Pumatos, the contemporary of Alexander the Great, and probably the last independent Phœnician king of Citium), begins with a type almost exactly similar to that of Melekyathon, except that the year of his reign is given along with his own name in the legend. At last, a coin dated in his forty-sixth year gives the exact type of our statuette, and seems to be its kindred product and contemporary. It would seem that the origin of the closer or specific concept of our statuette must be due—and that not remotely—to the artist who designed the dies for these later coins of Pumiyathon. Its date must therefore be not far from B. C. 330, or a few years later than the Phœnician inscriptions, on marble, of the same Pumiyathon in the Cesnola Collection of the Metropolitan Museum of Art. Whether made in Cyprus or not, both its material—the soft bronze, identical with the Cyprian bronze of the period—and every other circumstance and characteristic, point to the likelihood of its having been made there.

It only remains to be said that, if the statuette is not unique in design among objects fashioned in the round, it is an exceedingly rare

one, in both concept and execution; and other like examples existing must be either buried in private collections,* or not yet exhumed from their long sepulture.

For the benefit of those who wish to follow up the matter independently, I will add that in Head (*ubi supra*, Pl. 14, No. 38) is figured a coin of Phæstus in Crete, representing Hercules contending with the Lernean hydra, with the lion's skin thrown over the left arm and thus carried, but not worn. Another coin, of Stymphalus (ib., Pl. 23, No. 38), shows Hercules destroying the Stymphalian birds, with the lion's skin as in the coin of Phæstus. But the coins of the Greek colonies progress in directions different from the line in which our statuette is found.

In Gesenius' *Monumenta*, Tabb. 36 and 37 (text at pp. 284–287) are figured some of the coins above mentioned of the Phœnician kings of Citium; but, following Mionnet, they are generally there assigned to the "incerta" of Cilicia: a wrong theory followed generally by De Luynes in his *Numismatique des Satrapies* (a work, however, to which I have not had access). Gesenius (*ibid.* p. 284) gives a number of valuable references.

The pertinent references to Mionnet are to his *Description de Médailles antiques, grecques et romaines*, tom. 7, pl. lvi, 7; and *Supplément*, tom. vii., pl. viii, 1, 2, 6.

See also Schroeder, *Die Phönizische Sprache*, Taf. xviii, 9, with footnote on p. 276.

But for the main channel of the Phœnician dynasty of Citium the work of De Vogüé so thoroughly and completely supersedes all his predecessors that the older authorities need hardly be resorted to except for their plates; and not always then with profit. De Vogüé could hardly have worked out the coins with no more epigraphic material than Gesenius had at hand; and he could scarcely have done better or more brilliantly if he had had at hand the later-discovered inscriptions of Melekyathon and Pumiyathon—those of Lang, now in the British Museum, and those of Cesnola, now in the Metropolitan Museum of Art.

Citations might be multiplied to show the change and progress in the concepts of the representations of Hercules on coins, in various directions--I think, nearly all the way from that of the Babylonian hero who strangles the lion to the representation in our statuette; but, with the hint that, in my present opinion, the shortest path lies through the Persian modifications, I must here leave the matter, as too remote a branch of the present subject.

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* The nearest I can find are in the Louvre. See Adrien de Longpérier's *Notice des Bronzes Antiques exposés dans les galeries du Musée Impérial du Louvre* (Ancien Fonds et Musée Napoleon III.), Première Partie, Paris, 1868. On page 72, No. 336 answers tolerably to the general description, and is of about the same size as this statuette; No. 337, same page, is a statuette of silver, more like the Hercules of the Cretan coins, and found at Pæstum.

12. Pathros in the Psalms ; by Professor E. Nestle, of Tübingen.

In this paper (which will be printed in full in the *Journal of Biblical Literature*) was given a suggestion on Psalm lxviii. 31. Verses 30 and 32 represent foreign princes and peoples as coming to Jerusalem with offerings to God. In the context, verse 31 can contain nothing but a development of this thought. The attempt to understand the expressions of the verse in this sense (קרבות, not 'wars,' but to be associated with קרבן, 'gift'; קָנֶה, 'sweet cane,' used in altar worship, Jer. vi. 20 ; Is. xliii. 24 ; ברצי, perhaps corruption of בצר, Job xxii. 24, 25 ; etc.) led to the convincing conjecture that for the inexplicable מתרפס should be read מפתרס, 'from Pathros.' Pathros would thus stand as the third with מצרים and כוש (vs. 32) as it does in Is. xi. 11 : cf. Jer. xliv. 1. 15 ; Ez. xxix. 14 ; xxx. 13, 14.

13. Order of the declarative sentence in the Hebrew parts of Daniel ; by James H. Breasted, of Yale University.

The investigation was undertaken not merely for the sake of the results to be won from the book of Daniel, but also for the purpose of comparison with other books which were examined from the same point of view. The numerical statements refer solely to the declarative sentence.

In Daniel, the "compound nominal" sentence, not so arranged for the sake of emphasis and not circumstantial, is found in 32.5 per cent. of the clauses containing a verbal predicate. In the simple nominal sentence, the abnormal order, predicate—subject, occurs in 28.8 per cent. of the cases. The average percentage of all inversions in Daniel is therefore 30.6.

The books examined for comparison were Ezekiel (ten chapters only), Malachi, Ezra, and Ecclesiastes. The results are as follows :

Percentage of compound nominal sentences, not so arranged for emphasis and not circumstantial :

Ezek.	Mal.	Ezra.	Eccles.	Dan.
8.4	15.0	28.7	35.8	32.5

Percentage of simple nominal sentences, abnormal order, predicate—subject :

Ezek.	Mal.	Ezra.	Eccles.	Dan.
13.0	19.4	18.6	20.7	28.8

Percentage of participial clauses showing the abnormal order, predicate—subject, and already included among the simple nominal sentences :

Ezek.	Mal.	Ezra.	Eccles.	Dan.
13.9	10.0	16.6	18.7	19.0

Percentage of all instances of inversion among all declarative sentences :

Ezek.	Mal.	Ezra.	Eccles.	Dan.
10.6	16.6	25.0	27.2	30.8

The wide difference between Ezekiel and Daniel is fairly well graduated by the percentages of the intervening books; and this fact may be taken as suggesting the inference that the arrangement of the books as in the foregoing tables is also approximately a chronological one.

14. Critical Remarks; by Dr. S. A. Binion, of New York City.

I. In the Proceedings for Oct. 1889, p. clxxi ff., is an article by Dr. Cyrus Adler on "The Shofar, its use and origin." In the course of the article the writer remarks (p. clxxii): "The order of the sounding is given in the Mishna (*Rosh-hash-shana*, iv. 9) as follows: 'three sounds are blown thrice; the time of the duration of six *teqi'as* is equal to that of three *teru'as*, and that of each *teqi'a* is equal to three sighs or moans.'"

The correct translation is this: "The order of sounds (*teqi'as*) is three; each is composed of threes (or, of a series of threes). The duration of a *teqi'a* is equal to three *teru'as*, and that of each *teru'a* is equal to three *yababas* (short, abrupt cries)."

The original is as follows:

סדר תקיעות שלש · של שלש שלש ·
שעור תקיעה כג׳ תרועות ·
שעור תרועה · כשלש יבבות

The word יבבות, rendered 'sighs or moans' by Dr. Adler, means, rather, 'short, piercing cries'; cf. Judges v. 28, ותיבב אם סטרא 'the mother of Sisera cried aloud.'

Dr. Adler makes a double mistake in the following words (p. clxxi): "On Hosha'na Raba, the seventh day of the festival of *Sukkoth* or Tabernacles (also known as *yom kippur qatan*, the minor day of atonement)." Two things are here blended into one. Hoshana Rabah, 'the great Hoshana,' or the great day of Hoshana, is, according to the orthodox Jewish faith, the day when the G'mar Hathima, 'the consummation of the sealing of the verdict,' takes place. It is the tenth day of Tishri (*Yom Kippur*), "the day of atonement," when the sins are forgiven, and at the prayer (generally about sunset) called *Ne'ilah*, when the gates of heaven are closed. It is at the end of this prayer that the verdict commences, but the 'final attaching of the seal,' *G'mar Hathima*, takes place on *Hosh'ana Rabah*, when the various hymns and prayers called Hosannas are recited, and other liturgical ceremonies are performed. There is no authority in the Talmud, Maimonides, or Turim for identifying, as Dr. Adler does, *Hosh'ana Rabah* with *Yom Kippur Qatan*, the lesser day of atonement.

On the other hand, there are special prayers and *selichoth* for every ערב ראש החדש 'eve of the feast of the new moon;' and this eve is called *Yom Kippur Katan*. The orthodox Hebrew has thus a day in every month set apart for prayer and supplication, and the name lesser *yom kippur*, applied to this day, comes from the fact that the sins committed in thirty days are presumably less than those committed in twelve times thirty days.

Dr. Adler quotes also (p. clxxiii) the two words שיפורא דירחא as if from *Niddah* 38[a]. But in reality only שיפורא occurs in this passage. Two of the commentators, the תוספת and רש״י, *in loco*, explain שיפורא to mean the Shofar which is sounded at the קדוש החדש, 'the sanctifying of the New Moon.' Has not Dr. Adler depended too largely on second-hand sources, instead of going to the originals?

II. In the course of an interesting article in the Proceedings for Oct. 1888, p. xlii ff., Prof. R. J. H. Gottheil gives the original Hebrew and his translation of a letter written on the margin of a manuscript. In two or three instances the meaning of the original is doubtful, as in the case of the word קאת, which Prof. Gottheil renders "a pelican," and of the initials שי״ח וי׳, which he interprets "may God preserve thee, and grant thee [new] life." But the translation of ואל תעשה לי כאחות לוטן by "do not do unto me as [did] the sister of לוטן (Litten?)" fails to catch the spirit of the Hebrew savants of the date of the composition of the letter. The allusion to the sister of Lotan is a playful and ingenious one. Lotan's sister is mentioned Gen. xxxvi. 22 and 1 Chron. i. 39, where the genealogy of Seir, the Horite, is given: "And the children of Lotan were Hori and Heman, and Lotan's sister was Timna (תִּמְנָע)." Now the Hebrew verb מנע, from which *Timna* comes, means 'hinder, refuse,' etc. "Do not do unto me as did the sister of Lotan" means, accordingly, 'do not refuse (or deny) me.' In Prov. iii. 27; xxx. 7, we find the word תמנע in the same signification.

No doubt, the writer of the letter in the MS. belonged to the youthful savants of his age; and those who are versed in the literature of the חכמי ספרד וצרפת, Hebrew 'savants in Spain and France' of that period, know well that it is an admirable style of writing, and quite in vogue.

15. Note on an Alhambra vase; by Prof. Richard J. H. Gottheil, of Columbia College.

In the Society's Proceedings for May, 1890 (p. xxiii), I gave a description of an Alhambra vase now in the possession of Mr. Charles A. Dana of New York. I was careful enough to add at the end "I believe it to be an original Alhambra one; but the final word must be left to one who is more of an authority in this branch of art." On November 15th, 1890, I received the following note from Mr. Dana:

"I have but just returned from Europe, and it is my duty to report to you that I took with me the Spanish Arab vase and obtained upon it the judgment of the great experts. The jar is now in the Kensington Museum, where I have placed it as a loan, and where they have written to me desiring to buy it. But the judgment of the most competent is that it is not a product of remote antiquity, but has been made within the last twenty or thirty years.

It appears that there lives in the town of Eybar a very skilful potter named Zuloaga. He has made a number of these imitation vases that have deceived many persons. One of them was sold for 3000 fr., and became the subject of a lawsuit in Spain, which resulted, as I believe, in the seller being obliged to return the money. One of these vases was brought to London, and was exhibited there at the Burlington Art Club five or six years ago; and when its authenticity was doubted, the owner was ready to quarrel with such men as Mr. Fortuny and Mr. Henry Wallis; and yet their judgment was unquestionably correct. I suppose that my vase is probably one of Mr. Zuloaga's manufacture; and it certainly exhibits a great deal of talent."

We have here, then, another of those frauds which have been practiced upon American and European collectors, and about which, as regards Palestine, Clermont-Ganneau has written so daintily in his *Les Fraudes Archéologiques en Palestine* (Paris, 1885). It is not pleasant to have to proclaim these facts; but it is necessary to put Orientalists upon their guard against such frauds. One thing can be said in regard to our vase: it is a work of art; while the other modern copy which I have seen in the Metropolitan Museum (but which has never been put on exhibition) is a clumsy and inartistic production.

16. Dawidh bar Paulos, a Syriac grammarian; by Prof. Richard J. H. Gottheil, of Columbia College.

Merx, in his *Historia artis grammaticæ apud Syros*, makes no mention of Dawidh bar Paulos. The following extracts are taken from MS. 9 (Syriac) of the India Office in London, which I copied in the year 1889. It is impossible to tell from what larger work they are taken. These fragments were of interest to me, because in MS. Sachau 306 I had found a long extract on the conjunctions, which turned out to be Dionysius Thrax, word for word. Amira[1] cites him in several places, and Hoffmann had published another small extract.[2] In the Paris Syriac MS. 276[3] there is a scholion of Dawidh on the letters which interchange with one another; and in MS. Peterman i. 9 a note on the *Categories* of Aristotle.[4] Dawidh is mentioned several times by bar Ebhrāyā[5] and by the earlier Syriac lexicographers.[6] I have reason to believe that he is identical with the *David Beth Rabanensis* mentioned by Abhdišo in his catalogue.[7] In the MS. of the India Office he is expressly said to have lived in *Beth Rabban.*[8]

I have attempted an English translation of these fragments. The translation is literal, and, in consequence, the diction is poor. It must simply take the place of extended notes.

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[1] Cf. pp. 1, 7, 37, etc. [2] *De Hermeneuticis*, p. 129.
[3] Zotenberg, *Catalogue*, p. 213. [4] Sachau, *Kurzes Verzeichniss*, p. 31.
[5] *Bibl. Orient.*, ii. 243; i. 518. [6] Payne Smith, cols. 464, 2444.
[7] *Bibl. Orient.*, iii. 1, p. 254.
[8] Hoffmann, *Auszüge aus syrischen Akten persischer Märtyrer*, p. 206.

MS. East India Office, 9 Vol. 196b.

ܕܕܘܝܕ ܒܪ ܦܘܠܘܤ ܡܡܠܠܐ ܐܝܬܘܗܝ. ܡܬܗܦܟܢܘܬܐ ܕܠܫܢܐ: ܘܛܘܟܤܐ
ܕܡܠܐ ܐܢܫܝܘܬܐ ܕܡܬܒܛܢܢ ܒܬܪܥܝܬܐ. ܘܡܬܝܠܕܢ ܡܢ ܚܘܫܒܐ. ܘܡܢ
ܡܬܕܚܩܢ ܠܡܦܬܚܘܬܐ. ܡܢ ܗܘܢܐ. ܘܡܬܕܒܪܢ ܡܢ ܨܒܝܢܐ ܘܡܬܪܟܒܢ ܡܢ ܠܫܢܐ
ܒܓܘܬܐ ܕܦܘܡܐ ܘܒܗ ܪܘܚܐ ܒܐܘܪܓܢܐ ܕܣܝܡܝܢ ܒܦܘܡܐ ܡܬܨܝܪܝܢ ܘܡܬܐܣܟܡܢ
ܐܝܟܢܐ ܕܢܨܝܪܝܢ ܒܡܠܬܐ ܡܫܘܕܥܢܝܬܐ: ܠܐܝܠܝܢ ܕܡܢܗ ܡܬܡܠܠܢ
ܘܡܬܦܫܩܢ ܒܠܫܢܐ ܥܡ ܫܢܐ. ܘܐܦ ܡܬܦܪܩܢ ܒܪܘܡ ܚܢܟܐ. ܘܡܬܫܪܝܢ
ܒܗ ܪܝܫܐ ܕܠܫܢܐ ܕܗܘ ܐܝܬܘܗܝ ܩܠܝܕܐ ܕܡܡܠܠܐ ܘܩܢܝܢ ܢܩܫܬܐ:
ܒܦܐܪܐ ܡܢܗ ܕܢܫܡܬܐ ܘܒܥܘܕܪܢܐ ܕܓܓܪܬܐ: ܒܪܘܫܬܐ ܡܢܗ ܕܪܘܚܐ ܢܫܝܡܬܐ: ܡܬܢܩܫܢ
ܩܝܢܬܐ ܘܢܥܝܬܐ ܐܬܚܡܐ. ܒܐܐܪ ܕܚܒܝܫ ܒܓܘ ܦܘܡܐ. ܘܡܬܗܦܟ ܒܗ ܫܢܐ
ܘܡܬܪܕܐ ܡܢ ܣܦܘܬܐ. ܘܒܩܠܝܕܐ ܕܠܫܢܐ ܐܝܟ ܕܙܕܩ. ܒܦܬܝܚܘܬܐ ܕܩܠܝܠ ܘܐܚܝܕܘܬܐ
ܡܬܚܘܝܐ ܘܡܬܬܠܝܕ. ܘܒܩܠܐ ܕܡܫܬܚܫ. ܡܬܚܙܝܐ ܠܐܝܠܝܢ ܕܬܪܥܝܬܐ

Translation.

By Dawidh bar Paulos. Speech is the turning of the tongue and the ordering of human words which are conceived in thought, born of cogitation, pressed forward to the opening by the understanding, and brought forth by the will. It is put together by the tongue in the inner part of the mouth. It is given form and shape by means of the breath in the organs which are placed in the mouth, so that it may image in characteristic speech those things which are spoken by it, and which are pronounced by the tongue together with the teeth in the upper part of the palate, and are loosened with air by the tip of the tongue which is the key to speech. They possess vowels as the result[1] of breathing, and with the help of the throat, by means of the rustlings of inhaled air. Songs and cantilations are produced by means of air which is confined within the mouth and is turned around by means of the teeth and is pressed out with the lips. And by the key of the tongue, as is proper, by means of a slight opening and compressing it is shown forth and brought to a hearing. By means of the voice which is used it shows those things which thought conceives, whether they be

[1] Lit. 'fruit.'

ܝܘܠܦܢܐ. ܐܘ ܬ̈ܨܒܝܬܐ ܐܝܬܝܗܝܢ ܐܘ (fol. 197a) ܒܡܬܒܝܢܘܬܐ ܕܗܘܢܐ. ܐܘ ܕܫܪ̈ܝܪܬܐ

ܐܝܬܝܗܝܢ ܐܘ ܕܓܠܝܙܬܐ: ܘܒܩ̈ܠܝܬܐ ܕܩ̈ܠܐ ܕܠܐ ܐܬܘ̈ܬܐ ܟܬܝ̈ܒܬܐ: ܡܬܬܩ̈ܢܢ

ܘܡܬܪܟ̈ܒܢ. ܟܠܗ̈ܝܢ ܡ̈ܠܐ ܐܢܫܝ̈ܬܐ. ܘܒܡܬܦܢܝܢܘܬܐ ܕܠܫܢܐ ܐܣܪ ܘܫܪܐ

ܠܟܠܗ̈ܝܢ ܡ̈ܠܐ ܡܟܠܗܝܢ ܐܢܫܝ̈ܬܐ: ܘܚܕܐ ܒܬܪ ܚܕܐ ܡܫܕܪ ܠܗܝܢ ܠܡܫܡܥܬܐ:

ܒܫܒܝܠܐ ܐܐܪܝܐ ܒܐܘܪܚܐ ܠܐ ܕܪܝܟܬܐ: ܥܕܡܐ ܠܬܪܥܐ ܕܐܕܢܐ ܟܕ ܡܬܚܠܛܝܢ ܥܡ ܐܐܪ

ܘܡܬܓܫ̈ܡܢ: ܐܝܟܢܐ ܕܢܫܟܚܘܢ ܪ̈ܓܫܐ ܕܢܩܒܠܘܢ ܐܢܝܢ: ܘܗܝܕܝܢ ܡܬܩܪܝܢ ܡܡܠܠܐ

ܡܬܩܪܝܢ ∴ ܡܐܡܪܐ ܗܟܢ ܡܬܐܡܪ: ܡܛܠ ܕܡܬܐܡܪ ∴ ܘܡܡܠܠܬܐ: ܡܛܠ

ܕܒܡܡܠܠܘܬܐ ܡܠܗ ܡܬܝ̈ܕܥܢ ܒܗ ܡ̈ܠܐ. ܘܡܬܩܪܝܐ ܬܘܒ ܣܘܕܐ ܡܢ ܗܘ

ܕܡܫܬܘܕܥܝܢ ܠܗ.

ܕܝܠܗ ܡܢ ܕܝܠܗ ܕܕܘܝܕ ܒܪ ܦܘܠܘܣ ܥܠ ܦܘܠܓܐ ܫܡܗ̈ܐ ܡܫܡ̈ܗܢܐ ܕܟܠ

ܓܢܣ ܒܟܠ ܓܢܣ ܘܒܟܠ ܐܕܫ. ܩܕܡܝܐ ܡܬܩܪܐ: ܪܫ ܟܝܢܝܐ ܘܕܝܠܝܐ

ܘܟܝܢܝܐ: ܘܡܬܝ̈ܕܥܢ ܒܟܝܢܗ ∴ ܘܩܢܘܡܝܐ: ܐܝܟ ܐܠܗܐ. ܘܡܠܐܟܐ. ܘܐܪܥܐ.

ܘܫܡܝܐ. ܘܢܘܪܐ. ܘܟܠ ܕܒܗܘܢ ܐܝܠܝܢ ∴ ܬܪ̈ܝܢܐ ܡܬܩܪܐ ܬܘܣܦܬܢܝܐ. ܗ. ܐܝܟ

things learned or formations of the understanding, whether they be real or false. And by the sounds of vowels[1] without written letters are formed and put together all human words. By the revolving of the tongue one binds and loosens all human words and sends them into hearing one after the other on a road of air in an untrodden way to the gate of the ear, they uniting with the air and becoming corporeal, so that the senses are able to receive them. Then they are called speech. Speech is so called (i. e. *Memra*), because it is spoken. It is also called *Meellthā*, because by utterance words become known. It is also called narration (*Swādhā*), because by means of it narrations are made.

By the same Dawidh bar Paulos, on the division of ܡܫܡ̈ܗܢܐ nouns of every kind and manner.

The first class[2] is called primitive, natural, proper, and self-existing.

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[1] Really 'percussions:' see Theodore Buckley, *The Poetic of Aristotle*, p. 448, note 4.

[2] On this and the following see Merx's edition of the Syriac Dionysius, text, p 52, l. 6 ff. The examples are often the same.

ܐܠܗܝܐ . ܡܠܐܟܝܐ . ܐܪܥܢܝܐ . ܢܘܪܢܝܐ . ܫܡܝܢܝܐ . ܐܐܪܝܐ . ܥܦܪܝܐ ܕܡܢ ܥܦܪܐ .

ܘܡܝܢܝܐ ܕܡܢ ܡܝܐ . ܘܕܟܘܬ ܗܠܝܢ ܙܢܐ ܀ ܙܢܐ ܕܝܢ ܬܠܝܬܝܐ . ܡܬܩܪܐ ܡܬܬܐܬܝܢܝܬܐ

ܘܡܫܐܠܬܐ . ܗ̄ ܐܝܟ ܕܢܚܐ ܕܡܢ ܕܢܝܚܘܬܐ . ܘܕܘܝܕ ܡܢ ܕܘܝܘܬܐ . ܘܦܘܪܦܘܪܝܘܣ

ܡܢ ܐܪܓܘܢܐ . ܘܚܟܝܡܐ ܡܢ ܚܟܝܡܘܬܐ . ܘܕܟܘܬ ܗܠܝܢ ܙܢܐ ܀ ܙܢܐ ܡܪܟܒܐ .

ܙܢܐ ܕܝܢ ܐܚܪܢܐ ܕܡܬܩܪܐ ܡܪܟܒܐ . ܡܢ ܬܪܝܢ ܫܡܗܐ ܡܫܡܠܝܐ (fol. 197b)

ܗ̄ . ܐܝܟ ܒܪ ܚܕܒܫܒܐ . ܒܪ ܫܒܬܐ . ܒܢܝܡܝܢ ܕܡܬܦܫܩ ܒܪ ܟܐܒܝ . ܝܗܒ

ܐܠܗܐ . ܝܫܘܥܝܗܒ . ܡܪܢܥܡܗ . ܥܒܕܝܫܘܥ . ܟܠܝܠܝܫܘܥ . ܝܫܘܥܕܪ . ܘܕܟܘܬ

ܗܠܝܢ ܙܢܐ . ܙܢܐ ܐܚܪܢܐ ܕܡܬܩܪܐ ܡܪܟܒܐ ܕܡܢ ܬܠܬܐ ܫܡܗܐ ܡܫܡܠܝܐ .

ܗ̄ . ܐܝܟ ܛܝܡܝ ܒܪ ܛܝܡܝ . ܘܐܝܟ ܝܫܘܥ ܒܪ ܢܘܢ . ܘܕܟܘܬ ܗܠܝܢ ܙܢܐ .

ܙܢܐ ܐܚܪܢܐ ܙܢܐ ܐܚܪܢܐ ܕܡܬܩܪܐ ܡܪܟܒܐ ܕܡܢ ܬܪܝܢ ܫܡܗܐ ܚܣܝܪܐ . ܗ̄ . ܐܝܟ ܟܪܝܫܘܕ :

ܕܐܝܬܘܗܝ ܟܪܣܛܝܢܐ ܘܝܗܘܕܝܐ . ܦܪܛܘܙܡܝܐ . ܕܡܬܦܫܩ ܡܚܫܒܢܘܬ ܐܒܠܐ .

ܬܘܒ ܟܠܡܐ ܕܐܝܬܘܗܝ ܡܬܟܠܡܢܘܬܗ ܕܥܝܢܐ . ܦܬܓܡܐ : ܕܐܝܬܘܗܝ ܦܬ : ܗܘܙ ܡܢ ܪܐܐ .

The first as god, angel, earth, heaven, fire and the like. The second class is called κατὰ τύπον,[1] i. e. as *allāhāyā* (godly), *malachāyā*, *ar'anāyā*, *nurānāya*, *šemayānāyā*, *aērāyā*, *'afrayā* from *'afrā* and *mayānā* from *mayā*—and the like. The third class is called derived and borrowed, as *denḥā* from *deniḥūthā*, and *dāwīdh* from *dāwyūthā*, and *porphurios* from purple, and *ḥakkīmā* from *ḥakkīmūthā*, and the like.

Class of compound nouns.[2] There is another class which is called compound. It is made up of two complete nouns, as *bar ḥadhbešabbā*, *bar šabbethā*, *benyāmīn*, which is explained to mean 'son of my trouble,' *yabh allāhā*, *īšō'yabh*, *māran'amē*, *'abhdīšō'*, *kelīlīšō'*, *īšō 'edar*, and the like.

There is another kind which is called compounded of three complete nouns, as *ṭimaī bar ṭimai*, *išō' bar nun*, and the like.

There is another kind which is called compounded of two incomplete nouns, as *kerishud*, which is 'Christian and Jew'; *perātozmiā*,

[1] Merx, *Historia artis grammaticæ apud Syros*, p. 243.

[2] Bar 'Ebhrāyā, i., p. 6, line 10 ff.: cf. also Merx, *Historia*, p. 235.

ܗ̄ . ܛܝܝܐܝܬ ܣܪܡܪ . ܐܘܪܫܠܡ : ܕܐܬܦܫܩ ܢܘܗܪܐ ܘܫܠܡܐ . ܘܟܠ ܕܒܗܢܐ
ܐܝܟ . ܐܝܟ ܐܚܪܢܐ . ܐܝܟ ܕܡܢ ܐ̄ܚܪܢܐ . ܕܡܬܪܟܒ ܡܢ ܚܣܝܪܬܐ ܘܡܫܡܠܝܬܐ
ܘܡܫܡܠܝܬܐ . ܗ̄ . ܐܝܟ ܦܢܘܐܝܠ . ܕܐܬܦܫܩ ܐܦܐ ܕܐܠܗܐ . ܫܡܘܐܝܠ . ܡܠܟ
ܡܠܟ̈ܐ . ܪܒܒܝܬܐ : ܕܐܬܦܫܩ ܪܒܐ ܕܒܝܬܐ . ܘܟܠ ܕܒܗܢܐ ܐܝܟ ✤

ܬܘܒ ܕܝܠܗ ܕܗܘ ܕܘܝܕ ܒܪ ܦܘܠܘܣ ܕܡܬܝܕܥ ܕܒܝܬ ܪܒܢ . ܘܠܐ
ܠܡܕܥ : ܕܐܬܘܬܐ ܕܐܠܦ ܒܝܬ . ܡܢ ܥܒܪܝܐ ܢܣܒܘ ܐܠܝܢ ܣܘܪܝܝܐ ✤ ܘܡܢ
ܣܘܪܝܝܐ ܦܘܢܝܩܝܐ ✤ ܘܡܢ ܦܘܢܝܩܝܐ . ܝܘܢܝܐ ܒܝܕ ܩܕܡܘܣ ✤ ܘܗܟܢܐ ܠܟܠ
ܥܡܡܐ ܐܚܪܢܐ ܐܫܬܠܡܘ . ܘܟܠ ܚܕ ܐܝܟ ܕܒܥܐ ܠܦܘܬ ܡܡܠܠܗ ܢܣܒ
ܡܢܗܘܢ . ܘܐܝܬ ܕܐܘܣܦ ܘܐܝܬ ܕܒܨܪ . ܐܝܟܢܐ ܕܐܦ ܩܕܡܘܣ ܝܙ̄ . ܒܠܚܘܕ
ܢܣܒ : ܘܫܒܩ ܠܐܝܠܝܢ ܕܝܘܢܝܐ ܠܐ ܡܫܟܚܝܢ ܕܢܐܡܪܘܢ ✤ ܐܬܘܬܐ ܗܟܝܠ
ܡܬܩܪܝܢ : ܡܛܠ ܕܡܫܘܕܥܢܝܬܐ (fol. 198a) ܐܝܬܝܗܝܢ ܕܡܕܡ ܡܕܡ ✤
ܟܬܝܒܬܐ ܕܝܢ ܡܬܩܪܝܢ : ܡܛܠ ܕܡܬܟܬܒܢ ✤ ܘܦܝܠܣܘܦܐ ܐܡܪ . ܐܬܘܬܐ

which is explained to mean 'determination of time'; *tubalqāin*, which means 'destruction of Cain'; *s*ᵉ*mărā*, which is the Arabic *sur men rā*, i. e. Arabic سرمرى ; *ureślem*, which means 'light and peace,' and the like.

There is another kind which is composed of an incomplete and a complete part, as *p*ᵉ*nūēl*, which means 'face of god'; *š*ᵉ*mūēl*, *m*ᵉ*lech malkē*, *rab baita*, which means 'master of the house,' and the like.

Further, by the same Dawidh bar Paulos, who is known as the one of *Beth Rabban*[1]. It must be known that the Syrians took letters of the alphabet from the Hebrews, and the Phœnicians from the Syrians, and the Greeks, through Qadmos, from the Phœnicians. In this way they were handed down to other nations. Every nation, according to its speech, took as many of them as it wished. Some added [to the number] and some diminished it. For Qadmos took only 17, and left those which the Greeks were unable to pronounce. They are called *āthwāthā*, because they are the indications of certain things. They are called *k*ᵉ*thībhābhā*, because they are written. A philosopher says they are called *āthwāthā* because they are written alone, and each one of them

1 See Ya'qōbh 'Urhāyā, Turā; *Maml(l)a*, ed. Merx, p. 74.

ܡܬܩܪܝܢ܆ ܡܛܠ ܕܠܟܬܒܢܘܬܐ ܡܬܛܝܒܢ܂ ܘܣܦܪܐ ܡܠܬܗܘܢ܆ ܠܥܒܪܝܐ
ܘܡܠܬܗ ܐܝܬ ܠܗ ܀ ܒܡܬܒܥܐ ܠܘܬ ܡܬܡܪܝܢ܆ ܡܛܠ ܕܠܥܒܪܝܐ ܣܘܪ̈ܝܝܐ ܀ ܣܦܪܐ
ܕܝܢ ܟܬܒܢܘܬܐ ܀ ܒܬܒܐ ܣܘܪܝܝܬ ܀ ܐܬ̈ܘܬܐ ܕܝܢ܆ ܡܬܐ̈ܡܪܢ ܕܠܐ ܡܬܟܬ̈ܒܢ ܕܠܐ ܒܡܬ̈ܒܥܬܐ܂
ܒܡܬ̈ܒܥܬܐ ܕܝܢ ܠܐ ܡܬܐ̈ܡܪܢ ܕܠܐ ܐܬ̈ܘܬܐ ܀ ܘܟܬܒܬܐ ܡܢܝܢܐ ܐܦܝܦܢܝܘܣ
ܕܩܘܦܪܘܣ܂ ܕܐܝܬܝܗܝܢ ܥܣܪܝܢ ܘܬܪ̈ܬܝܢ܆ ܚܕܐ܆ ܕܐܬ̈ܘܬܗܘܢ
ܠܐܒܗ̈ܬܐ ܩܕܡܝ̈ܐ܂ ܐܬܝܗܒ ܕܩܕܡ ܡܘܫܐ ܗܘܘ܂ ܕܗ̇ܘܝܢ
ܗ̄ܘܘ ܟܒ܆ ܕܪ̈ܐ ܐܝܟ܆ ܟܒ܆ ܐܬ̈ܘܬܐ܂ ܐܚܪ̈ܢܐ ܕܝܢ ܐܡܪܝܢ܂
ܕܠܦܘܬ ܥܒ̈ܕܐ ܕܥܒܕ ܐܠܗܐ ܒܫܬܐ ܝܘ̈ܡܝܢ܆ ܝܗܒ ܐܢܝܢ܂
ܟܒ ܀ ܥܒ̈ܕܐ ܕܝܢ ܗ̄ܘܘ ܟܒ܂ ܟܒ܆ ܐܬ̈ܘܬܐ ܝܗܒ ܠܡܘܫܐ ܀ ܘܐܬ̈ܘܬܐ ܟܦܝ̈ܠܬܐ
ܡܛܠ ܥܒ̈ܕܐ ܟܦܝ̈ܠܐ܂ ܐܝܟ ܕܡܢ ܡ̈ܝܐ ܪܩܝܥܐ܂ ܘܡܢ ܐܣܛܘܟܣ̈ܐ܂ ܦܓܪܐ
ܕܟܠ ܠܗܘܢ ܀ ܘܡܢ ܢܘܗܪܐ ܟܘܟ̈ܒܐ܂ ܘܡܢ ܐ̄ܚܪ̈ܢܝܬܐ ܐܚܪ̈ܢܝܬܐ܂ ܘܐܦ ܐܬܐܡܪ

is a unit in itself. They are called *k^e^thībhāthā*, because they are fitted for script. *Sephrā* is Hebrew; *k^e^thābhā*, Syriac. *Āthmāthā* can be expressed without being written; *k^e^thībhāthā* cannot be expressed without *āthwāthā*.

Epiphanius of Cyprus gives the reason[1] why [the letters] are twenty-two [in number]. In the first place, they were given to the patriarchs living before the time of Moses, who were twenty-two generations as there are twenty-two letters. Others say that according to the works which God did during the six days he gave them (the letters). The works were twenty-two in number; twenty-two letters did he give to Moses, and double letters, because of double works. As, e. g., from water came the firmament; and from the elements came the body of every being; and from light, the stars: and from other things, other things. As is said in Job, Art thou able to put our signs in the firmament of heaven?

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[1] See the passage in Lagarde's edition of the tract *Weights and Measures* in his *Veteris testamenti ab Origene recensiti fragmenta*, pp. 36, 37, 38. The Greek text will be found in Lagarde's *Symmicta*, ii. 178 ff. In the little *tract on the Syriac conjunctions* which I published in *Hebraica*, there are a few words by Epiphanius on the "accents in use among the Greeks," to which I could not find the proper reference (see p. 168). But see now Lagarde, *vet. Test.*, p. 7, l. 16; *Symmicta*, ii. 153, l. 15.

ܠܒܘܫܐ ܕܫܡܫܬܐ: ܟܬܒ̈ܐ: ܟܬܒ݂. ܐܬ̈ܘܬܐ: ܐܝܟ ܕܐܡܝܪܐ ܠܥܠ. ܘܕܫܡܐ ܕܠܒܘܫܐ

ܕܫܡܫܐ ܡܫܡܫܢ ܐܠܐ ܕܢܘܗܪܐ ܐܬ̈ܘܬܐ ܡܢ ܕܠܒܝ܀ ܘܐܘܪܝ ܕܐܘܕܥ. ܕܫܡܫ ܐܬ̈ܘܬܐ:

ܥܣܪܝܢ ܥܣܪܝܢ ܫܒܥܣܪ ܟܬܒܝ ܒܡܫܪܝܬܐ ܕܡܠܝܢ. ܘܐܬܘܬܗܝܢ: ܐ. ܓ. ܕ. ܠ.

ܫ. ܬ. ܘܗܠܝܢ ܐܬ̈ܘܬܐ. ܘܫܪܟܐ ܗ̄. ܒ. ܗ. ܘ. ܙ. ܚ. ܛ. ܝ. ܡ. ܢ. ܟ.

ܦ. ܨ. ܪ. ܥ. ܬ. ܚܕܐ ܚܕܐ ܢܦܩܬܐ ܐܝܬ ܠܗܝܢ܀ ܡܬܦܠܓܢ ܕܝܢ ܐܬ̈ܘܬܐ:

ܠܩܠܢܝܬܐ ܘܠܕܠܐ ܩ̇ܠܐ. (fol. 198b) ܘܩܠܢܝܬܐ ܕܝܢ ܡܬܩܪܝܢ: ܡܛܠ

ܕܗܠܝܢ ܩܠܝܢ ܘܠܗܝܢ ܡܠܐ ܡܫܡܠܝܬܐ ܘܠܐ ܣܢܝܩܢ ܠܚܒܪܝܗܝܢ ܒܫܘܡܠܝܐ

ܕܢܩܫܬܐ ܕܩ̈ܠܐ ܕܠܗܝܢ. ܐܠܐ ܚܕܐ ܩܠܝܗܝܢ: ܟܠܗ ܘܠܗ ܡܫܡܠܝܬܐ ܗܘܠܒܐ

ܕܠܗ. ܘܒܪܘܟܒܗܝܢ ܕܥܡ ܗܠܝܢ ܕܕܠܐ ܩܠܐ. ܒܗܝܢ ܒܢ̈ܝܐ ܩ̈ܠܐ ܡܬܬܣܝܡܝܢ:

ܘܡܬܚ̈ܫܒܬܐ ܒܗܝܢ ܡܬܬܩܢܝܢ. ܘܡܢܝܢܐ ܕܢ̈ܩܫܬܐ ܕܠܗܝܢ ܕܡܬܚܫ̈ܒܬܐ

ܕܡܐܡܪ̈ܐ ܘܕܡܕܪ̈ܫܐ: ܒܗܝܢ ܡܬܝܕܥܐ ܘܡܬܓܠܝܐ. ܗܠܝܢ ܕܝܢ ܕܡܬܩܪܝܢ ܕܠܐ

ܩܠܐ. ܡܛܠ ܕܠܐ ܡܫܟܚܢ ܒܠܚܘܕܝܗܝܢ ܠܡܫܡܠܝܘ ܡܠ̈ܐ ܐܝܟ ܩܠܢܝܬܐ ܀

ܐܬ̈ܘܬܐ: ܕܝܢ ܡܫܡ̈ܫܢܝܬܐ ܕܩܢܘܡ̈ܐ ܐܫܬܡܫܢ: ܬ. ܢ. ܝ. ܐ. ܗ. ܢ. ܐ. ܗ.

Know that six letters each form two syllables when they are used— ܐ, ܓ, ܕ, ܠ, ܫ, ܬ; and the other letters, ܒ, ܗ, ܘ, ܙ, ܚ, ܛ, ܝ, ܟ, ܡ, ܢ, ܣ, ܦ, ܨ, ܩ, ܪ, ܥ, each has one sound (vowel?).

Letters are divided into sounding letters and such as have no sound.[1] They are called "sounding" because they are complete sounds in themselves, and do not stand in need of their fellows for the completion of their sound. Each one of them is by itself a full syllable; and by means of the joining of these with others which have no sound all words are produced, and metres determined; and the number of the vowels (i. e. feet) of a metre of sermons and homilies is known and disclosed by them. The others are called "having no sound" (consonants), because they cannot by themselves form complete words as can the vowels.

The afformative letters used for designating the different persons are

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[1] Amira, *Grammatica Syriaca*, p. 31; Gottheil, *Treatise on Syriac Grammar*, notes, p. 6; Merx, *Historia*, p. 54.

ܐܝܟ ܒܪܐ ܒܪܝ. ܒܪܘ. ܒܪܟ. ܒܪܢ. ܒܪܬܗ. ܒܪܗ܀ ܘܐܝܟ ܒܙ. ܒܙܗ.
ܒܙܝܢ. ܒܙܟ. ܒܙܬܗ. ܒܙܝ܀ ܘܗܠܝܢ ܡܢ ܒܪܘܝܘܬܐ ܘܡܢ ܒܙܬܐ ܡܫܬܟܚܝܢ. ܘܟܠ
ܕܒܗܠܝܢ ܕܡܐ ܕܡܬܝܢ. ܘܐܝܟܢܐ ܕܚܕ ܡܢ ܐܣܛܘܟܣܐ ܠܐ ܥܒܕ ܒܪܢܫܐ. ܘܠܐ
ܚܕ ܡܢܬܐ ܩܪܝܢܬܐ. ܐܦܠܐ ܚܕܐ ܐܬܘܬܐ ܥܒܕܐ ܡܠܬܐ. ܐܠܐ ܟܠ ܚܕ ܚܕ ܡܢ
ܗܠܝܢ: ܣܢܝܩ ܠܟܠ ܗܠܝܢ ܐܝܠܝܢ ܕܐܝܬܝܗܝܢ ܡܫܡܠܝܢܝܬܗ ܘܗܝܕܝܢ
ܡܫܬܡܠܝܢ. ܫܘܐܠܐ ܡܛܠ ܡܢܐ ܡܬܩܕܡ ܫܡܐ ܗܟܢ ܒܡܠܬܐ. ܘܗܝܕܝܢ
ܡܠܬܐ. ܦܘܢܝܐ ܠܟܠܬܐ ܙܕܩ ܕܬܬܩܕܡ ܥܠܬܐ ܘܗܝܕܝܢ ܠܡܥܠܘܠܐ. ܡܩܕܡܬ[1]
ܩܕܡ ܒܪܢܫܐ ܘܗܝܕܝܢ ܢܡܘܣܐ. ܘܩܕܡ ܩܢܘܡܐ ܘܗܝܕܝܢ ܩܢܘܡܝܘܬܐ. ܩܕܡ
ܒܪܢܫܐ: ܘܗܝܕܝܢ ܙܕܝܩܐ ܐܘ ܥܘܠܐ ܡܬܐܡܪ.

ܚܘܢܝܢ ܐܡܪ ܕܓܠܝܢܘܣ ܐܡܪ ܥܠ ܢܘܩܙܐ ܕܩܪܝܢ ܠܗܘܢ ܣܘܪܝܝܐ ܦܘܚܡܐ.
ܕܟܕ ܡܬܬܣܝܡܝܢ ܒܟܬܒܐ ܥܫܝܢܐ. ܠܐ ܡܣܬܢܩܝܢ ܩܪܘܝܗܘܢ. ܠܘܬ ܡܕܒܪܢܐ
ܘܡܦܫܩܢܐ܀

ܝ, ܘ, ܟ, ܢ, ܗ, ܬ, ܐ — as *b^erā, b^erāch, b^erau, b^erān, b^erait, b^erāh, b^erē;* and as *baz, bazzē, bazzan, bazzāh, bazzāch*—which are derived from *bārōyūthā* and *b^ezāzā*, and the like. Now just as one of the elements cannot form a man, nor one part a *lectio*, so one letter cannot form a word. But each one of them stands in need of all those which are its afformative, and then they become complete.

Question: Why is the noun placed first and then the verb?

Answer: It is proper that the cause should be placed first and then that which is caused. Man comes first, and then the law. Person comes first, and then personality. One is [first] a man, and then one is said to be righteous or unrighteous.

Honein[2] says that Galen says, in regard to the points which the Syrians call *puhhāmē*,[3] that when they are placed in difficult books those who read them (i. e. the books) do not stand in need of a leader and explainer.

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[1] Apparently an error for ܡܩܕܡܬ or ܡܩܕܡܐܬ. COMM. OF PUBL.

[2] Probably in his *k^ethābhā dh^enuqzē:* Gottheil, *Treatise on Syriac Grammar*, notes, p. 30; Merx, *Historia*, p. 105.

[3] Hoffmann, *Opuscula Nestoriana*, p. viii; Merx, *Historia*, p. 265.

17. Arabic proverbs and proverbial phrases, collected, translated, and annotated by James R. Jewett, Instructor in Brown University, Providence, R. I.

Is printed in the Journal, Vol. xv.

18. Nasif el-Yaziji's *Book of the Meeting of the two Seas;* by Professor Charles W. Benton, of the University of Minnesota, Minneapolis.

Professor Benton sent a transcription of the preface to Nasif's work, accompanied by a translation (of the preface) and a few notes.

19. On contraction in Arabic; by George N. Newman, of Yale University.

The object of this paper was to define the principles of vowel-contraction in Arabic, and trace their action as exhibited in verb-inflection, in the roots containing weak letters. It claims that all change occasioned by the presence of weak letters is brought about directly by the vowels, and the nature of the resulting change is subject strictly to the nature of the vowels present. *Fatḥa* is the strongest vowel, *ḍamma* the weakest, while *kesra* holds the middle place. A vowel derives additional strength from long quantity; any long vowel is stronger than any short, and will prevail over it in effecting change. And a vowel preceding *wāw* or *yā* has greater relative strength than the same vowel following. These principles were established, and illustrated by many examples in their detailed workings. The counteracting principles of differentiation and conformity were recognized and allowed for.

20. On Kraetzschmar's views as to the *a*-vowel in an overhanging syllable; by Dr. Robert F. Harper, Instructor in Yale University.

In B. A. S. ii., Kraetzschmar has undertaken to discuss the *a*-vowel in the so-called overhanging syllable. After a careful study of the subject, I am unable to see that he has added anything to what has already been put forward by other Assyriologists; and, on the other hand, I am inclined to think that he has accepted views of others which will not stand the test.

His statement that the province of the *a*-vowel is the principal clause, just as that of the *u*-vowel is the relative, has been a well-known fact for years, as he himself admits. His chief statements in regard to the occurrence of the *a*-vowel are: 1. That of Amiaud—accepted by Delitzsch and Haupt—that it often occurs when a noun has two or more coördinated predicates; 2. when an *a* vowel immediately precedes in the verbal form; 3. for the sake of emphasis—after Peiser.

I have taken up all the cases cited by Kraetzschmar—in all, several hundred—and I cannot bring myself to acknowledge the last two points. Even the first has been emphasized too strongly. What I have to say here will apply to all the inscriptions, but in particular to the Esar-

haddon inscriptions—which were not taken into consideration by Kraetzschmar. There are in Cyl. A. 28 cases of this *a*-vowel in the principal clauses—more proportionately than in any inscription noticed by Kraetzschmar. I might say here that there are also two cases of *a* in subordinate clauses in this same cylinder.

I. Taking up Amiaud's rule, we get the following positive and negative results: 1. that in 8 cases at least out of 10 the *a*-vowel is not used in these coördinated verbs; 2. that, when it is used, it may be added *a.* to the first of two verbs, *b.* to the first two of three, *c.* to the second of two, *d.* to the last of three, and *e.* to both of two—there being no regular rule; 3. that the chiastic position is not necessarily or even commonly marked by this vowel.

II. In regard to emphasis: I was not able to find a single case where I could appreciate this reason—or, in other words, I do not believe that the *a*-vowel is used for emphasis in the inscriptions which we have, even if it had been once.

III. In regard to rule 3, that it is found in verbs which have an *a*-vowel in the preceding syllable, I would say that out of 28 cases in Esarh. A. only 2 have this *a*—or, in other words, in Esarh. *a* follows either *i* or *u* 26 times out of 28.

That it is the remnant of a mode I would not deny; neither can one affirm this with such emphasis as Kraetzschmar does; but it must be emphasized 1. that it has lost its original meaning or force; 2. that no set laws can be given for its occurrence; 3. that it does occur frequently—but only frequently in coördinated verbs; 4. that much more frequently it does not occur in these verbs; 5. that it does not mark emphasis; 6. that it does not as a rule, or even frequently, follow a preceding *a*-sound; 7. that in a few cases it is attenuated to *ĭ* after an *ĭ;* but 8. there is no rule for this attenuation to *ĭ;* for, in 17 cases in Esarh. A. where it follows an *ĭ*-vowel, there is not a single case of attenuation.

It will be seen that these results are chiefly negative; but I think that it is impossible to formulate any rules or laws of occurrence with the material at hand. Surely those already proposed will not stand the test.

It is very easy with Kraetzschmar to say that *a* is used for euphony; but no one is able to appreciate this reason. It is used indiscriminately before vowels and consonants and after vowels—e. g. especially in weak verbs, where it coalesces with the preceding vowel—and after consonants. Any vowel may stand in the preceding syllable. That it is meaningless can be seen from many parallel texts, where it is used in one and not in another.

I have noticed that in a few cases it corresponds to *ma* in some texts parallel to each other. And this would lead to the supposition that in some cases it is really copulative; but these cases are few, and the supposition is very doubtful.

21. The construct case in Assyrian ; by George A. Reisner, of Harvard University.

The material on which this paper is based was taken from the historical inscriptions of Assyria, extending from the time of Tiglath-Pileser I. (1120 B. C.–1100 B. C.) to that of Asshur-bani-pal (668 B. C.–626 B. C.). Only words written syllabically have been used. A number of exceptions to the following results occur ; but they are usually substitutions of the nominative for the construct, and most of them may be ascribed with considerable certainty to ignorant and accidental mistakes of scribes and copyists.

In Assyrian, the construct, or genitive, relation affects both nouns. The governing noun is placed last, and is put in the *i*, or genitive, case. The dependent noun, or the noun in the construct, is placed before the other, and undergoes a phonetic shortening by which the two are brought as closely together as possible in pronunciation. In Hebrew, where the case-endings are lost, this phonetic shortening of the first noun is the only sign of the construct relation ; and, on account of this same loss of case-endings, the shortening is mostly effected by internal vowel changes. In Assyrian, however, since the vowel-endings are preserved, the most marked characteristic of the construct case is the changes in these endings. Thus the same motive, the desire for a quick euphonic pronunciation of two words together, acting on two different Semitic languages in different stages of development, produces different changes.

In Assyrian, the construct case is formed in three ways : 1. by dropping the final vowel ; 2. by dropping the final vowel and making a single vowel change ; 3. by weakening the final vowel to *i* short.

Examples of 1. :

Nominative.	Construct.
nadanu	*nadan*
ḳaḳḳaru	*ḳaḳḳar*
sharratu	*sharrat*
zikkuratu	*zikkurat*
ṭimu (טעם, as if טם)	*ṭim*
ashibuti (pl.)	*ashibut*
idati (pl.)	*idat*

Examples of 2. :

Nominative.	Construct.
ḳablu	*ḳabal*
gimru	*gimir*
uznu	*uzun*
ṭabtu	*ṭabat*
bintu	*binat*
biltu ' lady '	*bilit*

Examples of 3. :

Nominative.	Construct.
tukultu	*tukulti*
niṣirtu	*niṣirti*
puluḫtu	*puluḫti*
dababtu	*dababti*
libbu	*libbi*
shibbu	*shibbi*
zunnu	*zunni*
aḫu	*aḫi*
shadu	*shadi*
diḫu	*diḫi*

The loss of the final vowel would naturally be the easiest way of connecting one word with its successor, and was perhaps the most primitive change. The other changes are simply modifications of this loss, due to ensuing difficulties of pronunciation. Every Assyrian noun begins with a consonant, strong or weak. So, in nouns ending in a double consonantal sound, the final vowel cannot be dropped without bringing three consonants together: as, for example, *puluḫt sharrutiya.* The second and third ways of forming the construct are the results of the attempt to avoid this succession of consonants in different classes of nouns. First, in triliteral univocalic nouns, whose second and third letters are unlike, a vowel is inserted (or revived) between the last two consonants; as, for example, (nom.) *ardu*, (const.) *arad.* The vowel that appears is the same as the vowel of the nominative, and is apparently the original vowel of the stem. This method of reviving a vowel is used also in the case of nouns whose triliteral univocalic form arises from the disappearance of a weak letter and the addition of the feminine ending *t:* as, for example—

Nominative.	Construct.	Stem.
shubtu	*shubat*	ו̇ישב
ṭabtu	*ṭabat*	טוב
simtu	*simat*	סום
martu	*marat*	מהר
biltu 'tribute'	*bilat*	ובל
tartu	*tarat*	תור
birtu	*birit*	ברה
biltu 'queen'	*bilit*	בעל

Here, as a rule, the vowel that appears is the *a* originally connecting the feminine ending *t* with the stem, although, in some cases, probably owing to the influence of a guttural or a weak final radical, the returning vowel is changed to *i*, as in the last two examples above.

Secondly, in duo- or multi-vocalic words which end in a double consonantal sound, the final vowel is not dropped, but is weakened to *i* short: as, for example—

Nominative.	Construct.
tukultu	*tukulti*
puluḫtu	*puluḫti*
madattu (*mandantu*)	*madatti*
tallaktu	*tallakti*
dababtu	*dababti*
abiktu	*abikti*

The construct case of nouns of masculine form, from double-*ayin* stems, which have no vowel between the last two consonants, is formed in the same way, by the weakening of the final vowel to *i* short: as, for example—

Nominative.	Construct.
libbu	*libbi*
shibbu	*shibbi*
shiddu	*shiddi*
zunnu	*zunni*
nashaddu	*nashaddi*
ruḳḳu	*ruḳḳi*
liblibbu	*liblibbi*
sharru	*sharri* (Tel El Amarna Tablets)

The reason for the difference of these nouns from other univocalic triliterals lies in the repetition of the final sound. The repetition of the consonant produces a double sound too strong to permit the loss of the final vowel, but not strong enough to require a separation of the two elements by a vowel. The formation of a double-*ayin* construct similar to the Hebrew form, like *shar* from *sharru*, is undoubtedly incorrect. I have been unable to find a single example of such a construct; and the analogy of the Hebrew, which seems to have been followed, certainly cannot apply, because the Hebrew lacks the vowel-ending of the Assyrian.

The attempt at a phonetic shortening results occasionally in a weakening of the final vowel to *i* in one other class of nouns, those of a univocalic masculine form from stems with a weak final radical. Here the construct is sometimes formed by the simple loss of the final vowel, as if the word ended in a single consonantal sound: as, for example—

Nominative.	Construct.	Stem.
panu	*pan*	פנה
ḫudu	*ḫud*	חדה
rashu	*rash*	רשה
tibu	*tib*	תבע
aḫu	*aḫ*	אחה

But sometimes, again, the force of the weak letter seems to be felt sufficiently to produce the effect of a double consonantal sound. Then the construct ends in *i*: as, for example—

Nominative.	Construct.	Stem.
nagu	*nagi*	נגו
diḫu	*diḫi*	דחה
shadu	*shadi*	שדה
shibu	*shibi*	שבע
aṣu	*aṣi*	יצא
ḫiru	*ḫiri*	חרע
shalu	*shali*	(ح) שלח
aḫu	*aḫi*	אחה

So far as I can see now, there is no fixed rule. Sometimes one and the same noun even appears with both forms of the construct: thus, for example, *aḫu* has for its construct both *aḫ* and *aḫi*. About all that can be said is that the force of the final weak letter was sometimes felt in pronunciation and sometimes not.

To sum up: in the singular, there are four classes of nouns, divided according to the forms of their construct: I. Nouns ending in a single consonantal sound, except nouns with a final weak letter, lose their vowel termination. II. Nouns of a univocalic triliteral form, except those from double-*ayin* stems, lose their final vowel, and revive a vowel between their second and third letters. II. Duo- and multi-vocalic nouns ending in a double consonantal sound, and univocalic double-*ayin* nouns, weaken their final vowel to *i* short. IV. Nouns of masculine form from stems with a final weak letter may either lose their final vowel or weaken it to *i*.

In the plural, two consonants never come together at the end. Consequently, the final vowel is lost whenever this would not mutilate the form. Two classes result: I. Plurals in *ani* and *i* do not lose their final vowel: as, for example—

Nominative.	Construct.
nishi 'people'	*nishi*
ḳishadi	*ḳishadi*
sisi	*sisi*
lamassi	*lamassi*
sharrani	*sharrani*

II. Plurals in *uti* (*utu*), *ati*, and *iti* lose their final vowels: as, for example—

Nominative.	Construct.
ashibuti	*ashibut*
naḳruti	*naḳrut*
paḳidati	*paḳidat*
ummanati	*ummanat*
ribiti	*ribit*
ishriti.	*ishrit*

The dual termination *a* cannot be lost without destroying the distinguishing mark of that number. Consequently the construct of the dual is like the nominative.

A noun with a pronominal suffix is often put in the construct, as if the suffix were a governing noun: as, for example, *bilatsu*, *asharshu*, *shaninshu*, *abshanka*, and *shuparshakya*. The most remarkable thing is that the genitive with a suffix is not changed to the construct, while the nominative and accusative are. This difference seems only to be in accordance with the general usage; for irregularities in the genitive are far less frequent than in the other cases. In fact, the Assyrians seem to have regarded the *i*-case as more necessary to grammatical clearness than either the *u*- or the *a*-case. Another peculiarity is that the forms of the nominative and the accusative used with pronominal suffixes vary between the construct and the regular forms: as, for example, *shallasunu bushashunu u namkurshunu ashtul.* In general, the facts seem to be that a noun having its regular construct in *i* takes the regular *u*- or *a*-case with pronominal suffixes; but other nouns take their construct forms. Examples of the nominative with pronominal suffixes are:

Construct.	Full Form.
ḳatsu	*aḫushu*
shipitsu	*sharrushu*
asharshu	

Examples of the accusative with pronominal suffixes are:

Construct.	Full Form.
shubatsu	*madattshunu*
binatsu	*abiktashu*
zumurshun	*tamartashu*
shaninshu	*sharrashu*
abshanka	*libbashu*
nuparshun	*bushashunu* (בשה)
shallassu	*zirashu* (זרה)
shangutsu	*niṣashu* (וצא)

The rule above holds so far that nouns with a final weak letter take sometimes the *u*- or *a*-case, and sometimes the vowelless construct: so, for example, *matu* has for its accusative both *matashu* and *matsu*. The explanation seems to lie in the old phonetic difficulty of pronouncing three consonants together; but with the pronominal suffixes, probably for the sake of clearness, the accusative vowel *a* is used to facilitate pronunciation instead of the short *i* of the regular construct.

When a number of nouns are dependent each on its successor, the last or final governing noun is put in the genitive, while all the rest are in the construct: so, for example, *dagil pan biliya*, *utu'ut bit Bilit*, *urumi* (pl.) *iṣi* (pl.) *shadi*, and *ruḳḳi* (*ruyḳu*, *ruḳḳu*) *kabal tamtim.* When it is necessary to express dependent relations in which the dependence of the nouns is not successive, then the demonstrative *sha* is used. The *sha* may refer as an appositive to a preceding nominative, accusative, or genitive; and, being itself in the construct, it takes the following or governing noun in the *i*-case. *Sha* is used: 1. where two correlative nouns depend on a third noun, as *ḫurri u bamati sha shadi;* 2. where a

noun and its adjective depend on another noun, as *gab'ani dannuti sha shadi;* 3. where two nouns in the construct relation depend as a whole, not in succession, on another noun, as *shubat sharruti sha mahazaniya ;* 4. where a noun with a pronominal suffix depends on another noun, as *apulshu sha Shum-ukin;* 5. where the governing noun precedes the dependent, as *sha ishriti kalishina ḫibiltashina ushallim.* Besides being used in this way, *sha* in the construct is used for the sake of clearness after proper names, after plurals in *ani* and *i*, and sometimes even after nouns where it seems unnecessary.

22. Annexion in Assyrian ; by Charles Foster Kent, of Yale University.

The following inductions are based upon a two-fold classification of the examples of annexion occurring in the historical inscriptions, where the first member of the example is phonetically written. The first classification is based upon the form assumed by the first and second members, and includes the cases of *ša* employed to express the construct relation ; the second, upon the syntactical force indicated by the annexion. In addition to these, all peculiar forms and cases have been collated under a special classification. The following are a few of the results of the investigation.

A study of the cases in which the first member ends in *i* shows that in the inscriptions of the Old Assyrian period this *i* is employed 148 times when the first member is in the genitive relation, and 83 times when in other case-relations. In the New period, the figures are, for the genitive, 129 ; for other cases, 104. These facts indicate : 1. That the use of the ending *i* is by no means confined to cases in which this first member is in the genitive ; 2. but that in the earlier inscriptions there are unmistakable indications of a preference for this use, which disappear later ; thus pointing to a primitive usage, of which the Arabic is the type, where the case-ending of the first member was regularly retained in annexion.

The final *i* is retained with the first member : 1. when this is a noun whose third radical is weak—nominative in *û* ; 2. when this is a noun formed by the addition of the feminine affix *ti;* 3. when its final radical is reduplicated ; 4. when the final *i* is attracted by a preceding *i* (in the same word) and retained for the sake of euphony.* With the exception of two or three examples, these four principles explain all the cases in which the first member ends in *i* ; and also the rare cases in which this form occurs in Hebrew.

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* Among the many other illustrations of this principle in Assyrian might be cited: 1. the change of *â* or *a* to *i* in nominal and verbal inflection through the influence of a preceding or following *i;* 2. the exact analogy which appears in those cases in which final *u* or *a* is retained with the first member of the annexion, through the influence of a preceding similar vowel ; 3. The corresponding vowel which is often inserted when the case-ending is dropped in annexion: e. g. *kalbu, kalab ; kirbu, kirib.*

The cases of the first member ending in *u* have been similarly considered. Here the indications of the influence of the primitive usage are even more marked. In all the inscriptions before Sargon, the ending *u* is retained more than four times as often when the first member is in the nominative as when in either the genitive or accusative; but by the time of Ašurbanipal the memory of this primitive significance of *u* has entirely disappeared. It is only in the latest inscriptions that it follows in the line of development previously marked out by the genitive ending *i*, and comes to be used with equal facility in all cases.

Out of the two thousand or more cases of annexion occurring in the inscriptions, in only eight does the first member end in *a*. With one exception the presence of *a* is to be explained by the principle of euphony, a vowel attracting its like vowel.

In view of these facts, Prof. Delitzsch's statement that "The *i* of the genitive of the first member is retained" must be modified.* In the light of previous conclusions, this would be true, if anywhere, in the earlier inscriptions. In Tig. Pil. I., of the total 100 cases in which the first member of an annexion stands in the genitive singular, 84 drop the final vowel, while only 16, or les than $\frac{1}{5}$ of the whole number, retain the *i*. Hence we may say that the final vowel of the first member is elided almost irrespective of case. From a careful study and comparison of cases I am convinced that the elision or retention of the final vowel depends upon the character of the final vowel of the first member of the annexion. Thus, for example, if this be weak or reduplicated, the final vowel is retained; but if it be strong and supported by an immediately preceding vowel, the final vowel is commonly dropped. A study of the endings of the second member discloses the surprising fact that out of the several thousand cases only seven are found in which this takes any other case-ending than that of the genitive. This remarkable uniformity indicates that the genitive ending of the second member, as in Arabic, is one of the surest tests of annexion. In the light of this induction it is significant that, among the 736 cases of *ša* used to express the construct relation, in only five instances is the noun which follows *ša* in any other case than the genitive. The *ša* thus employed must therefore be the demonstrative pronoun, standing in the construct relation with the following word, and not the relative (as claimed by certain high authorities). A study and classification of the examples leads to the conclusion that the fundamental reason for the use of *ša* for annexion is the impossibility of indicating the construct relation by the usual changes of the first or second member or of both.

Under the head of the syntax of the Assyrian annexion, the same general method has been adopted, the examples being first classified according to the syntactical force which they express, and these classifications in turn being employed as the basis of study.

* Assyrian Grammar, § 72.

23. The order of the sentence in the Assyrian historical inscriptions; by Lester Bradner, Jr., of Yale University.

The way in which this investigation has been carried out was determined by a desire to aid in the building up of a historical syntax. Consequently the scope of the examination included all the principal historical remains from Tiglath-Pileser (about 1100 B. C.) down to Ašurbanipal (d. 626 B. C.), a period of about 500 years. The aim has been: 1. to determine accurately the usual order of the sentence, and to trace any development of it that should arise during the growth of the language; 2. to account as far as possible for any deviations from the usual order thus determined; and 3. to show the relative frequency of variations at different periods. The results were obtained by a detailed analysis of the order of each sentence in all the inscriptions examined, put into tabular and statistical form under the heads of principal and subordinate sentences, embracing in all over four thousand examples. A normal order—subject, object, predicate—was soon established, and variations from it noted and discussed in detail. The investigation shows a remarkable development in the use of inverted orders. In the earliest times they are rare, become more common toward the close of the Old Assyrian period, while in the New Assyrian they increase greatly in frequency, sustaining at last in Ašurbanipal a ratio of 78 per cent. to the number of normal orders.

The main cause of this increase must be regarded as a development of literary freedom and artistic style, as is shown by the fact that the majority of cases of inversion are found to produce either directly or indirectly a chiastic arrangement of two coördinate clauses. Other causes, however, may be detected, such as a lofty or poetical style; the preference for an inverted order at the end of a paragraph; a desire for emphasis (which has a far less important part than would appear from the statement of the subject in Delitzsch's Assyrian Grammar); the close connection of the subject with the verbal idea, drawing the former out of its normal position toward the verb; or occasionally an attempt to improve the syntactical arrangement of the sentence. The most ordinary form of inversion is to bring the verb before the object. On comparison with the cognate Semitic tongues we find that everywhere else the opposite order prevails—predicate, subject, object—although in some many variations are found. What reason shall then be given for the peculiar divergence of the Assyrian? Is this a point in favor of the Accadist theory? But in the increased frequency of inversion in the later period it seems probable that the influence of the greater intercourse of the Assyrian with other Semitic tongues of an opposite order may be noted.

24. Position of the adjective in Assyrian historical inscriptions; by Carl J. Elofson, of Yale University.

1. *a*. The adjective in Assyrian usually follows its noun: this, being the general principle, needs no further discussion; a few remarks on the more exceptional cases will suffice.

b. The demonstrative and indefinite pronouns follow their substantive, as in Hebrew. Note the different constructions in Arabic and Ethiopic. The following are all the cases which occur of an indefinite pronoun used as an adjective; it follows its noun in every case: thus, *šarru iaumma*, Tigl. i. 67; iii. 42; iv. 55; *ilu ma-am-ma*, Ašurn. i. 9.

c. There are four cases where the indefinite pronoun is used as a substantive and qualified by an attributive adjective. Here the indefinite pronoun always precedes: thus, *mima limna.*

d. Sometimes two adjectives qualify the same noun. Both adjectives then follow their nouns, and are, as a rule, asyndetically connected, as in Arabic: thus, *mildiš šibṣuti lâ magiri.*

e. When one adjective qualifies two or more nouns, it follows as before: thus, *ilâni ištarâti ša-a-tu-nu.*

f. The adjective is sometimes separated from its noun by intervening words: thus, *muntāḫṣišu ina ḳâti balṭûti aṣbat.*

g. Four cases are found where the noun is qualified by an adjective together with a demonstrative pronoun; in two of these cases the order is the same as in Hebrew, the demonstrative following the adjective, while in the other two the demonstrative precedes the adjective: thus, *ikalla ṣiḫra šuatu;* but *ip-ši-i-tu an-ni-tu limut-tu.*

2. *a.* The adjective is frequently placed before its noun when the quality expressed by the adjective is to be emphasized. The principle of emphasis, however, will not cover all the cases. It is difficult to see how it may be applied to such cases as *ki-i-ni lib-bi-ku-un*, Tigl. i. 20. Although some emphasis may rest on the adjective, this is not a satisfactory explanation. It seems that we must lay down the same rule for Assyrian as for Syriac in this respect: namely, that the adjective sometimes precedes when an honorable title or quality is to be expressed.

b. The numerals generally precede their nouns, on account of emphasis. Exceptions: 1. *maḫru*, when it means 'the former,' follows its noun. 2. In the expression *pa-a išti-in*, the numeral always follows. 3. With the word *ûmu*, the numeral always follows. 4. In Khors. 144, the numeral (iii) follows the noun (*šattu*).

3. When an adjective modifies the first of two nouns in the construct relation, an adjective which qualifies the construct must be placed after the genitive. Thus, *ni-ir bilû-ti-ia kab-ta*, *ṣal-mat-tu šimû ḫurâṣi uḫ-ḫu-zu-ti* (two genitives), *man-da-at-tu bi-lu-ti-ia šat-ti-šam la ba-at-lu* (genitive and additional word).

4. There are exceptions to the rule just mentioned. When the adjective is emphatic it is placed before the construct and the genitive. It is claimed by some that this is the regular order when an adjective accompanies the governing word; but there is no proof to warrant such a supposition. The normal position of the adjective is after both nouns in the construct relation; but an emphatic adjective demands an emphatic position. Four examples of this construction are found in the inscriptions here considered: thus, *kab-tu ni-ir bi-lu-ti-ia*, Esarh. Cyl. B. iii. 12.

5. There are exceptional cases where the genitive is separated from its governing word by an intervening adjective, while the construct re-

lation between the two nouns is still retained, contrary to the Hebrew idiom. There are five examples of this construction, at Tigl. iv. 1; Ašurn. i. 87; ii. 127–128; iii. 121; Sarg. Cyl. 43.

25. Esarhaddon's account of the restoration of Ishtar's temple at Erech; by Prof. George A. Barton, of Bryn Mawr, Pa.

During the past winter, as I was engaged in a research concerning the goddess Ishtar, I found that, in the *Keilinschriftliche Bibliothek*, ii. 120, Dr. Hugo Winckler had transliterated a few lines of an unpublished Esarhaddon text, which treated of the restoration of the temple of Ishtar at Erech. As the text seemed likely to have an important bearing on my subject, I wrote to Mr. Theophilus G. Pinches, of the British Museum, asking him for a copy of the first few lines of the text, which contained the epithets of the goddess Ishtar. These Dr. Winckler had not given in full. Mr. Pinches very generously sent me the whole text, together with the following letter:—

"London, Dec. 6th, 1890.

Dear Sir,—In answer to your letter of Nov. 15th, I enclose a copy of the text to which you refer. It is one of those which I intended to publish with Mr. Budge (see P. S. B. A. for March, 1884), but it is now very doubtful whether I shall do so or not. Should you feel inclined, you are at liberty to publish the whole text. If you do not do this, would you kindly send me the copy book at your leisure, after you have done with it? I am willing to collate any passage that may seem to you to require emendation. The text is slightly doubtful in some places."

As the text is of considerable interest, since it gives the ancestry of the later Sargon, I have determined to use the liberty Mr. Pinches so kindly accorded me, and present the inscription to the Oriental Society. The British Museum number of the tablet is 81–6–7, 209.

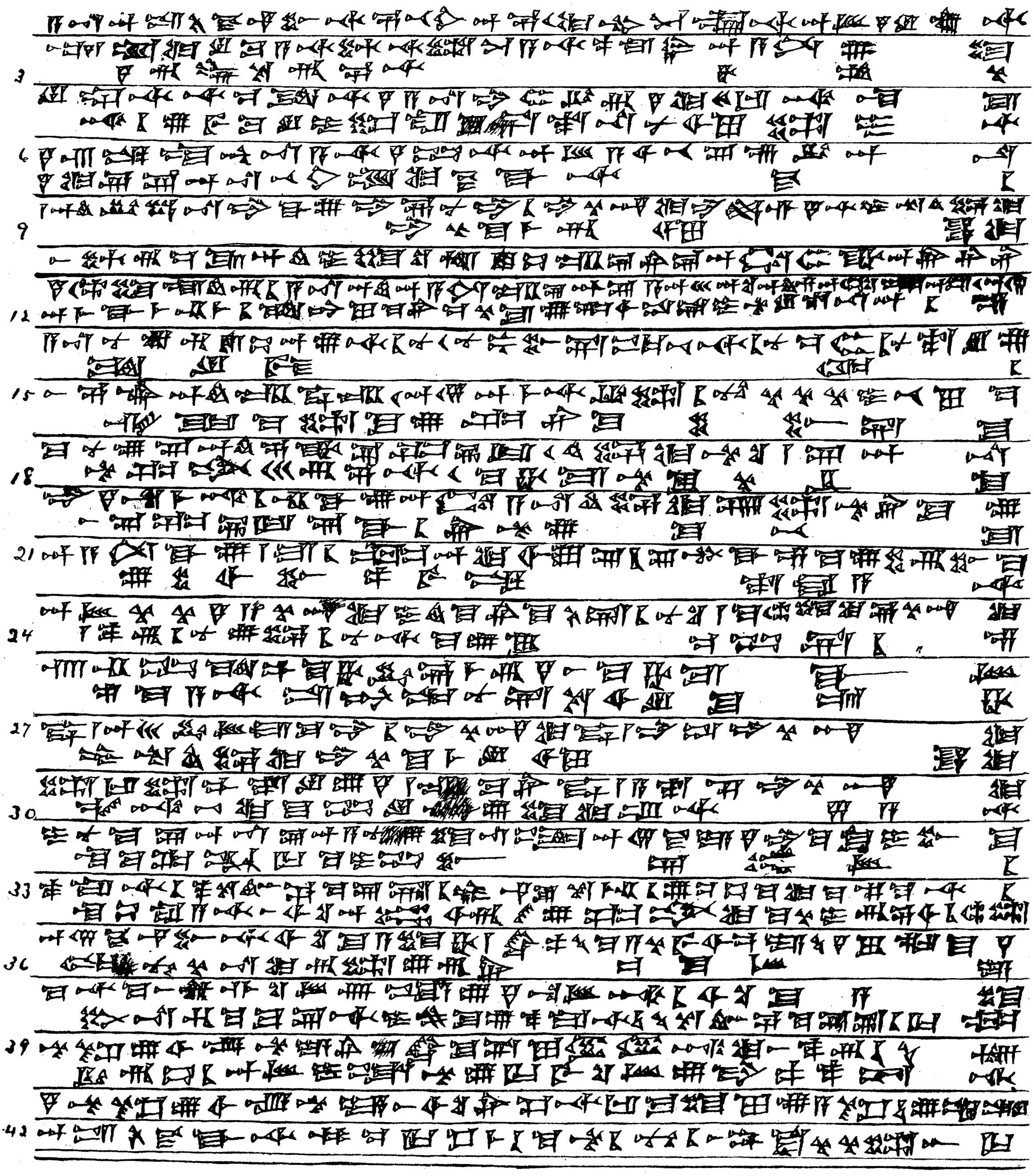
TRANSLITERATION.

1*A-na* ILU *Iš-tar bilti šur-bu-ti i-til-lit šam-i u irṣi-tim ḳa-rit-ti ilani*-PL *ša-ru-uḫ-ti* 2ILU *Ištar Uruk*-KI *ru-ba-a-ti ṣir-ti li-ḳa-a-ti pa-ra-aṣ* ILU *a-nim-u-tu* 3*ša ri-in-ti ri-i--ti ḫa-am-rat*, 4*ru-um-ti ti-iz-kar-ti ša a-na šarri mi-ig-ri-ša ki-niš ip-pal-la-su* 5*pala-šu u-šal-ba-ru i-šar-ra-ḳu-uš da-na-nu u li-i-ti* 6*ša zil-ḳa-at ad-na-a-ti ša-ḳu-ti ilani*-PL *a-ši-ḅat I-itillu-*

TRANSLATION.

1To Ishtar, the majestic lady, the chief of heaven and earth, the mighty warrioress of the gods, 2the great Ishtar of Erech, the exalted one who receives the commands of deity, 3she who is loving (?), the shepherdess (?) the *ḫamrat*, 4the lofty one, the eloquent (?), who faithfully shows favor to the king her favorite, 5(who) prolongs his reign and presents to him power and might, 6who is the brilliant* one of the

* Cf. Arabic زلق.



Esarhaddon's Account of the Restoration of Ishtar's Temple at Erech

an-na [7]*ša ḳi-rib I-an-na bi-lit Uruk*-KI *bilti rabi-ti bilti-šu* [8]M ILU *Aššur-aḫi-iddi-na šarru rab-u šarru dan-nu šarri kiššati šarri* MATU ILU *Aššur*-KI *šarri kib-rat irbit-ti šakkanak Babili*-KI, [9]*šarri* MATU *Su-mi-ri u Akkadi-ki,* [10]*rum-uz ri-iṣ ḳata* ILU *Aššur i-tu-ut kun lib-bi* ILU *Bil ni-bit* ILU *Marduk mi-gir ding-ir-ni-ni,* [11]*ša ul-tu ṣi-ḫi-ri-šu a-na* ILU *Aššur* ILU *A-num* ILU *Bil* ILU *Ea* ILU *Sin* ILU *Shamaš* ILU *Raman* ILU *Marduk* ILU *Nabu* ILU *Nergal u* ILU *Ištar,* [12]*ilani*-PL *rabuti*-PL *bili*-PL-*šu it-tak-lu-ma ni-is mat-su u-šak-ši-du-uš i-mu-ru da-na-an-šu-un* [13]*a-na nu-uḫ-ḫu lib-bi ilu-u-ti-šu-nu u nu-up-pu-uš ka-bat-ti-šu-nu* ISU *ṣillu-šu-nu da-ru-u* [14]*it-ru-ṣu ili-šu,* [15]*ina i-muḳ* ILU *Aššur* ILU *Bil apal* ILU *Bil u* ILU *Ištar ilani*-PL *ti-ik-li-šu kul-lat matati i-bi-lu-ma,* [16]*gi-mir ma-li-ku u-šak-ni-šu ši-pu-uš-šu,* [17]*ba-nu-u bit* ILU *Aššur i-piš I-sag-ila u Babili*-KI *mu-ud-diš I-an-na* [18]*mu-šak-lil iš-ri-i-ti u ma-ḫa-zu mu-kin sat-tuk-ku* [19]*šarru ša ina umi*-PL *pali-šu bilu rab-u* ILU *Marduk a-na Babili*-KI *sa-li-mu ir-šu-u* [20]*ina I-sag-ila i-kalli-šu ir-mu-u šu-bat-su,* [21]ILU *A-num rab-u ana ali-šu Dur-ili*-KI *u biti-šu I-dim-gal-kalam-ma u-ši-ri-bu-ma* [22]*u-ši-ši-bu pa-rak-ka da-ra-a-ti,* [23]*ilani*-PL *matati ša ana* (?)* MATU ILU *Aššur*-KI *i-ḫi-šu-ni šu-kut-ta-šu-nu ud-diš-ma ul-tu ḳi-rib* MATU ILU *Aššur*-KI [24]*ana aš-ri-šu-nu u-tir-šu-nu-ti-ma u-kin iš-ri-†uš-šu-un* [25]*rabu in-ḳu it-pi-šu ḫa-*

adnati of the exalted gods, the inhabitress of I itilluanna, [7]which is within I-anna, lady of Erech, the great lady, his lady, [8]Esarhaddon, the great king, the mighty king, the king of hosts, the king of Assyria, the king of the four quarters of the world, the governor of Babylon, [9]king of Sumir and Akkad, [10]the *rum-uz-ri-iṣ* of the hand of Aššur, the associate of the faithfulness of the heart of Bil, the appointee of Marduk, the favorite of the gods, [11]who from his youth unto Aššur, Anu, Bil, Ea, Sin, Shamaš, Raman, Marduk, Nabu, Nergal and Ishtar, [12]the great gods his lords, trusted, and they caused him to capture the distant of his country, (who) saw their power (and who) [13]in order to appease the heart of their divinity and satisfy their liver, their everlasting protection, [14]placed over him, [15](who) by the power of Aššur, Bil the son of Bil and Ishtar, the gods his helpers, subdued all the countries and [16]subjugated all kings to his feet, [17]the builder of the temple of Aššur, the maker of Isagila and Babylon, the renewer of Ianna, [18]the completer of the shrines and the city, the establisher of the sacrifices, [19]the king in the days of whose reign the great lord Marduk granted favor to Babylon, [20]in Isagila his temple, he inhabited his dwelling, [21](who) caused the great Anu to enter into his city Durili and his house I-dimgal-kalamma and [22]to inhabit an everlasting sanctuary, [23](who) as to the gods of the countries who had hastened unto Assyria, their image renewed, and out of the midst of Assyria [24]unto their place returned them and established their enclosure (?),‡ [25]the prince, the wise worker (who)

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* This sign was written "*a*" and then the right hand wedges were partly erased. *Ana* is the suggestion of Mr. Pinches.

† For this reading, see Brünnow 4711, and S[a] iv. 12.

‡ Stem אצר.

sis kal šip-ri ša ina ma-ḫa-zi rabuti-PL [26]*si-ma-a-ti iš-tak-kan-nu uš-ti-ši-ru šu-laḫ-ḫa,* [27]*apal* M ILU *Sin-aḫi*-PL-*ir-ba šarri kiššati šarri* MATU ILU *Aššur*-KI *apal* M *Sarru-kinu šarri* MATU ILU *Aššur*-KI [28]*šakkanak Babili*-KI *šarri* MATU *Su-mi-ru u Akkadi*-KI, [29]*li-ip-li-pi da-ru-u ša* M *Bil-ba-ni apal* M *A-da-si šarri* MATU ILU *Aššur*-KI [30]*i-ṣip Aššur*-KI *šu-ḳu šub-tim* (?) *šarru* (?)-*u-tu- ḳi-rit-ti ya-a-ti.* [31]*i-nu-ma I-an-na bit* ILU *a-nu-u-tu na-ram* ILU *Ištar bilti-ya ša šarru ma-ḫar i-pu-uš,* [32]*la-ba-riš il-lik-ma i-ḳu-pu igari*-PL-*šu,* [33]*aš-ra-ti-šu aš-ti-'i---ma bit-ta-šu as-suḫ ti-mi-in-šu u iz-bi-ma ki-ma si-ma-ti-šu,* [34]*la-bi-ra-a-ti ina ši-pir* ILU *Libitti ar-ṣip u-šak-lil ki-ma šad-i ri-i-ši-šu ul-li.* [35]ILU *Ištar biltu šur-bu-ti ši-pir šu-a-tu ḫa-diš lip-pa-lis-ma a-mat damiḳti-ya liš-ša-kin šip-tuš-ša,* [36]*muḫ-ḫi kul-lat na-ki-ri li-šam-ri-ir* IṢU *kakki*-PL-*ya.* [37]*ma-ti-ma ina aḫ-rat umi*-PL *rubu arku-u ša ina umi*-PL *pali-šu ši-pir šu-a-tu* [38]*in-na-ḫu-ma šuatu biti i-raš-šu-u-ma aš-ra-ti-šu liš-ti-'i-i-ma igara-šu lik-šar,* [39]*mu-šar-u ši-ṭir šumi-ya šamni lip-šu-uš* KIRRU *niḳani lik-ḳi ina aš-ri-šu liš-kun,* [40]*ik-ṛi-bi-šu ilani*-PL *i-šim-mu-u ur-rak umi*-PL *u-rap-pa-aš-šu* (?) *balaṭa.* [41]*ša mu-šar-u ši-ṭir šumi-ya ina ši-pir ni-kil-tu ib-ba-tu lu-u a-šar-šu u-nak-ka-ru,* [42]ILU *Ištar biltu rabi-ti ag-giš lik-rim-mi-šu-ma suma-šu zira-šu ina nap-ḫar matati li-ḫal-liḳ.*

meditates upon all the work which is set [26]as an adornment in the great cities, (who) repairs the ramparts (?), [27]son of Senacherib, king of hosts, king of Assyria, son of Sargon king of Assyria, [28]governor of Babylon, king of Sumir and Akkad, [29]the everlasting offspring of Bilbani, son of Adasi king of Assyria, [30]the *iṣip* of the lofty city Aššur, the dwelling of might royalty, am I. [31]When Ianna the house of deity, the favorite of Ishtar my lady, which a king had built before, [32]had become old and its walls had decayed, [33]its places I examined, and its house removed, its foundation I left and like its adornments [34]with a work of the brick god I raised up, I completed, I raised its top like a mountain. [35]May Ishtar, the great lady, look joyfully on my work, and may the word of favor to me be established by her lip, [36]may she cause my weapons to march over all enemies. [37]At any time in future days, may the prince, in the days of whose reign this work [38]shall decay and this house be dilapidated (?), examine its places and repair its walls. [39]The writing written in my name with oil may he cleanse, sacrifices may he offer, in its place may he set it. [40]His prayers the gods shall hear, and length of days he shall extend as his life. [41]Whoever shall destroy the writing written in my name with (its) cunning work, or change its place, [42]may the great Ishtar angrily overthrow him, and may she destroy his name and his seed in all countries.